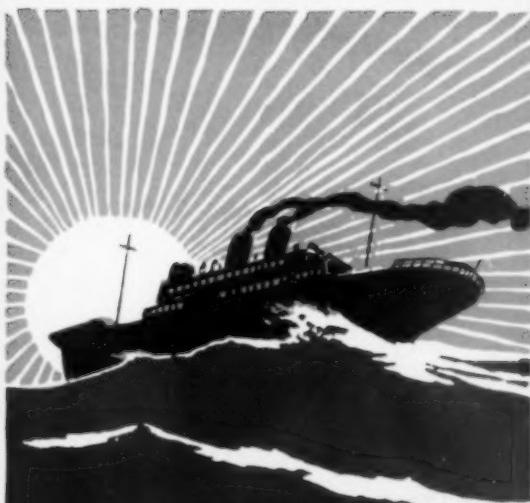


The SCHOOL-ARTS MAGAZINE

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VOL. 27
No. 9



TRAVEL NUMBER
MAY - 1928

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The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN FINE AND INDUSTRIAL ART

PEDRO J. LEMOS Editor

DIRECTOR MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

JOHN T. LEMOS Assistant Editor

VOL. XXVII

MAY, 1928

No. 9

TRAVEL NUMBER

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to Europe for You ~ ~ ~

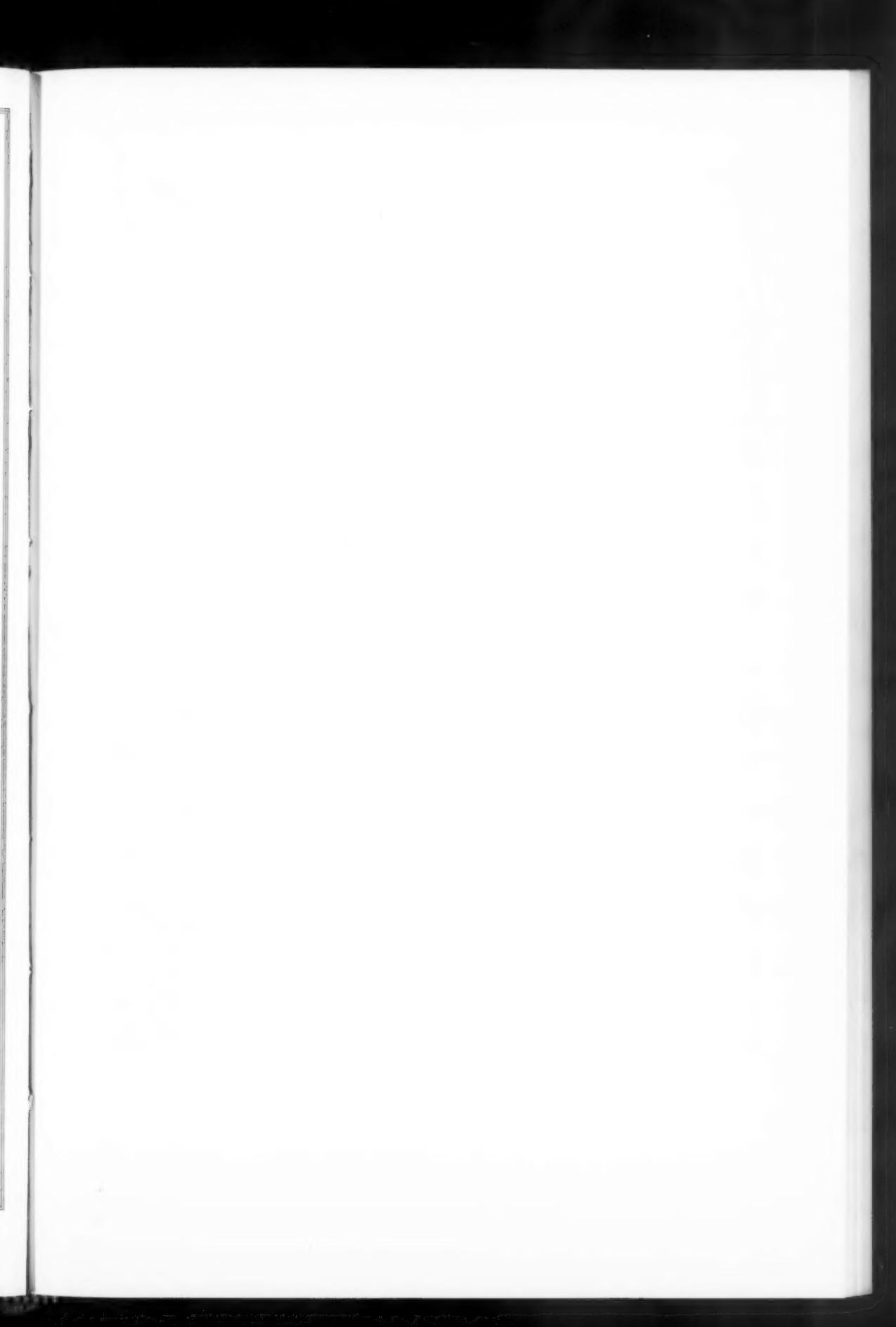
MY JOURNEY to Europe this summer will be entirely a School Arts Magazine trip. Every idea and material that holds possibility toward helping the grade and advanced school art teacher will be secured and given through the School Arts pages. Through educational authorities and craftsmen of the various countries I am assured of much co-operation in my plans. I will have the interests of our thousands of readers constantly in mind and hope that I can bring back information that will help us all to advance the gospel of art with greater enthusiasm and with better permanent results.

During recent years, teachers and educators have trended toward Europe to visit and study the sources of their respective subjects. Thousands of art teachers have visited the land of the old masters and journeyed through the galleries and museums of Europe. These Pilgrimages have largely been made through itineraries organized by travel organizations who think of art in the old terms, in terms of paintings and sculpture.

Today the art teacher needs to find inspirational sources for the correlation of art in everyday life, for ideas in home building, in pageantry, in industrial design, in producing finer streets, better toys, artistic stage craft, individual doorways, a finer sense of all the art principles that go toward producing more beauty and unity in life. I hope to see some day an art journey for teachers of art that will include the seeing and finding and appreciating of many of these principles in the unconscious fireside crafts, the peasant art, and rural homes and communities of Europe. I know that there are many such sources to be found. They may be off the beaten path, but I hope to find and describe and thereby create new points of interest for the art teacher who believes in progress and art ideas that are greater than only what may be found in the galleries and museums of Europe.

Pedro J. Lemos

Editor THE SCHOOL ARTS MAGAZINE



CHEMINS de FER de L'ETAT



Ports & Plages de l'Océan

A TRAVEL POSTER FROM FRANCE BY THE FRENCH ARTIST JULIAN LACAZE. THE CLEAR, PATTERNED TONAL AND COLOR ARRANGEMENT OF THIS POSTER IS VALUABLE STUDY MATERIAL FOR ART STUDENTS.

APR 25 1928

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The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

VOL. XXVII

MAY, 1928

No. 9

The Dolls' Message

DAYIRO YAMAMASU

Fukuokaken, Japan

ABOUT fifteen years ago the Billiken dolls imported from America were extremely popular in Japan. The business men as well as the children appreciated these dolls for they brought great profit to the pockets of the merchants. Several years later the Kewpie drawings

by Rose O'Neil appeared in the *Good Housekeeping* magazine, and soon afterward Kewpie dolls made from bisque or celluloid were manufactured and sold widely in foreign countries. These toys were so well-liked by the Japanese because of their cleverness and originality



ILLUSTRATION 1, SHOWS MISS SHIZUOKA, MISS NIPPON AND
MISS KYOTO—NAMED AFTER EVERY PREFECTURE OF JAPAN



ILLUSTRATION 2 SHOWS METHOD OF DRESSING DOLLS

The School Arts Magazine, May 1928



3



4

ILLUSTRATIONS 3 AND 4. THE FAREWELL PARTY GIVEN IN HONOR OF THE DOLLS

The School Arts Magazine, May 1928

that a little song, translated below for American readers, grew up about them. All Japanese children with their fathers and mothers are singing this goodwill song to American dolls:

American doll—a blue-eyed doll
A dainty doll with the deep blue eyes
When she who was made from celluloid in America
Had once arrived at the port of Nippon
Her big eyes filled with glistening tears and
She said,
"I can't speak the Japanese language and walk
the road,
And what should I do then if I became a lost
child?
Please I wish you to play with me in kindness
Oh, my dearest child, daughter of Japan."

Previous to the importation of American toys there was a great deal of anti-American sentiment in Japan, and it actually seems that blue-eyed American dolls were really goodwill messengers who helped in re-establishing more friendly relations between the United States and Japan.

Believing this to be true, the Tokyo-Asaki newspaper, together with an international boys and girls association, prepared Japanese dolls, black-haired and slanting-eyed, as return messengers of peace.

Miss Hanako-flower, the doll messenger from Tokyo, was contributed by all the schools and kindergartens with very warm friendship. Miss Hanako-flower is about three feet in height and has the deep black eyes and coal black hair of the Japanese. Her dress is made of beautiful crepe silk cloth embroidered with five crests showing the meaning of

the city of Tokyo and she is outfitted with a bureau, a Japanese long chest, a mirror stand, tea and cake things, sewing tools, wooden clogs, sandals and hand lanterns, valued at about \$200.00.

Following the example of the city of Tokyo, similar dolls named after every prefecture of Japan were made ready and dressed to go to America. Illustration Number 1 shows Miss Kyoto, Miss Nippon, and Miss Shizuoka. Picture 2 shows methods of dressing the dolls; and Pictures 3 and 4 show the farewell parties given in honor of the dolls.

On the twenty-second of October, 1927, the Tokyo-Asaki newspaper gave a great goodbye party, and on November 4 the Y. M. C. A. of Nippon, and leading foreign missionaries of education, Mr. M. C. Macreagh, American Ambassador to Japan, the Princess Royal and two thousand children gathered in behalf of the country to bid farewell to the doll peace messengers. They sang this song, "Forward our Dolls," by Dr. J. Jakano:

Our dolls, go to the star land from the sun
country!
And do you shake hands with every girl and
boy with
Your whole heart and soul.
Thereupon there will open everywhere
The flowers of laughter and merry welcome.

With this ideal of the doll messengers in mind, the writer desires to shake hands with America in the learning and studies of art education with a heart full of goodwill even more permanent than the message of the blue-eyed and black-eyed dolls.



Art Traveling

A "DUTCH UNCLE LETTER" FROM ONE WHO HAS BEEN

PEDRO J. LEMOS

Editor, The School Arts Magazine

DEAR ANNE: I am glad to hear from you that now that you have been teaching art for three years, you are going to Europe to see all these things in art which you have been hearing and talking about. You didn't say whether you are taking a "tour" or a "trip." There is a great deal of difference, as a tour is when you do someone else's program and a trip is when you do your own. Anyway, if you are making a tour you will go again on a trip, but it's great if you can make a trip the first time.

You say you want to know if I was disappointed in what I saw and if art abroad met up with my anticipations. Well, it did and it did not. The things that I expected to be wonderful and which art writers—not *art doers*—had lauded for years as most artistic, I found to be affected and inferior to the reputation established. But then I found so many other lovely bits of art life and unconscious art productions that they more than made up for these other disappointments.

One must realize that some art critic many years ago may have established the idea that a certain picture is great. Centuries have shown that the human mind loves to have some one diagnose principles for them, to figure things out, and then thousands and millions of lazy minds accept the analysis as the course of least resistance.

To prove this to your own satisfaction just listen, when you are in some of the

art galleries or cathedrals, to some of the descriptions being handed out by the "conductors" of touring parties to their groups. A highly amusing book could be assembled on the art information that is being fed to millions of art-hungry Americans in the galleries of Europe. I remember a polite, gentle, almost effeminate conductor who took our party to the Pantheon in Paris where the wonderful murals by Chavannes are placed and which we especially wanted to see. Do you think the conductor thought they were worth seeing? Well, he did not. He was interested in the gory battle-scenes and the more realistic dead soldiers were, the more art this gentle Frenchman thought he was showing us.

Then there was the other conductor with his trunkful of Baedeckers, which he feverishly read before reaching our next stop, so that he could give us a Baedecker dissertation in a dark, gloomy church on some old master who painted scenes of superstition because of fear of the church nobility or threats of the hereafter. For after all much of the art of the old masters was the product of fear and strife and jealousy. One has but to read the life of some of these old masters to realize that the restlessness and entanglement of thought that they carry to the observer today is but the result of the disturbed condition under which the artist worked. Two exceptions to this are the restful Byzantine mosaics made by the Asiatic calm-

minded artists whose work one will find in Italy, and the murals in Florence by Fra Angelico who worked in the peaceful seclusion of the cloisters.

Even the noble women of the middle ages commanded and threatened the artists of those days to secure their own ideas of art ideals. History records that one of the leading countesses of the middle ages demanded of one of the artists that he decorate her castle walls in a certain manner under threat of floggings and other dire punishment. And he undoubtedly followed orders. I commenced to realize that as wonderful as all these products might appear to be in the minds of the "copy cat" art conductors, that after all art to be real art must be the free individual expression of the artists; that art to be real must be related to the everyday life of the people who produce it. I commenced to look around to see if any of it was to be found, and I found it and found it all at once. It was the day that we had craned our necks upward in some church looking at painted imitation carved stone arches until we thought our necks would break and sympathizing with the two young American couples that were making their second trip to Europe on the pledge not to enter a cathedral all the journey. That day as we stepped out from gloom and ornateness into sunshine and simplicity, I saw a stone fountain of good honest workmanship around which were gathered several peasants, some with embroidered aprons. Those that left the fountains carried water in beautiful hand-wrought copper vessels. Around the corner came two cream white oxen with dangling vermillion tassels hanging from their horns, pulling a farmer's cart painted in blue

and violet hues with conventional painted flower panels upon it. And across the street two girls sat on the steps embroidering rows of cross-stitch birds and trees in blue thread while grandmother with spindle and whorl was happy in an everyday art that is old as the ages. Do you wonder that from there on I was interested in the art of the heart, the handicrafts of the people of Europe to-day rather than the arts of the past, remains of the art produced by a scared group of geniuses?

So travel with your mind and eyes open. If you are going to accept everything you are told about art, just as well stay home and read it out of books, as that is where most of it will have its source. Someone said that if you have not beauty with you, though you travel the world over you will not find beauty anywhere. And if you do not know that beauty in art is the consistency of things related to each other, the eternal fitness of things, the making of everything pertaining to environment more noble and inspirationally more enjoyable, then you cannot recognize beauty. Pretty things or elaborate or ornate things have been so often labelled art and reverently worshipped as such for ages; that is because others than artists have set this false stamp of standards upon art and millions of people since those days have accepted this by faith.

That is why the sweet fluttering cloth and action figures of the later Greek sculptors have been idolized by art propagandists in preference to the earliest more consistent conventionalized archaic sculpture of the Greeks. These beautifully designed archaic statuary express stone as a medium and never attempted to make stone look like flesh or flutter

like linen. Good honest consistent art interpretation without any camouflage was their ideal.

And you may be disappointed in artists' work that is considered great because the artist was great in other things. There are the ceiling paintings by Michaelangelo who was great in sculpture and draughtsmanship, but who fell very much down on his murals. Given the Sistine Chapel to do, he divided the ceiling into irregular panels and then failed to recognize these spaces in composing his subjects. In one panel Eve stretches her arm with the long-discussed apple to Adam who is in another. Other biblical figures actually hang and appear to almost fall out of the other spaces. Beginning at one end of the room and recognizing that the first figures were too small in scale, Michaelangelo kept increasing the figures in size

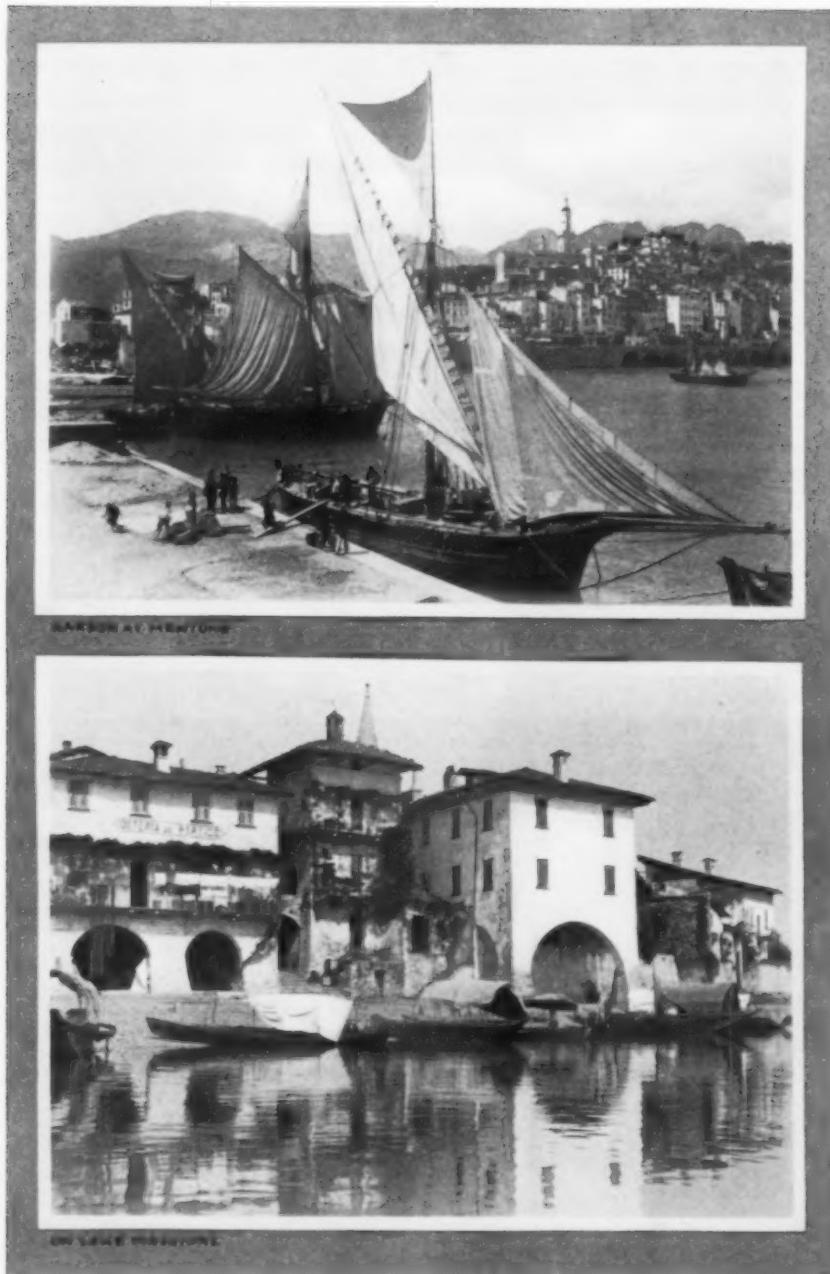
so that the scale is unequal. Individually the figures are remarkably painted. Collectively the ceiling composition is a failure because of its inconsistency and failure to relate the craftsmanship to the space decorated. And we were told that Perugino's wall decorations in the same room (which by the way are very excellent and consistent in treatment) "were seldom looked at, because Michaelangelo's ceiling is so very much better, even if Perugino was Michaelangelo's teacher."

And this same kind of "art conducting" tried to make glory out of a stained-glass window by Sir Joshua Reynolds in Oxford, England, and to make much of the windows by Burne-Jones in Birmingham. Both artists are good as painters and failures as stained-glass designers.

Then there is the other extreme where beauty is claimed by the Modernist to



THE IMPORTANT ART TODAY IN EUROPE IS THAT WHICH IS RELATED TO THE LIVES OF THE PEOPLE. IT IS EXPRESSED IN THEIR HOMES, STREETS, WEAVING, POTTERY AND CLOTHING—IT IS A LIVE PROGRESSIVE ART



THE WATERWAYS OF EUROPE WITH THEIR LARGE AND SMALL WATER CRAFT INVITE THE ARTIST TO SKETCH. TO THOSE WHO DO NOT SEE ART IN THE OUT-OF-DOORS, BUT FIND IT ONLY ON GALLERY WALLS, A WORLD OF BEAUTY IS LOST. SEEING AND THEORY ONLY IS A POOR ART TRAINING

The School Arts Magazine, May 1928



CANTERAS DEL BARRIO



THE TOWERS AND ARCHWAYS, THE STONWORK AND ROOF LINES ALL SPEAK OF THE ART OF THE HUMBLE PEASANT ARTISTS. THEIR ENDURING HANDICRAFT REMAINS, PICTURES OF BEAUTY, SURPASSING MANY OF THE PAINT AND CANVAS PRODUCTS IN THE GALLERIES OF ART

The School Arts Magazine, May 1928

be Truth, and they therefore go and paint the accidents and distorted things in life and say that it is Truth and therefore truth is Beauty. You mention that one of your art teachers who is crazy about modern art is going with you and that she hopes to find a lot of things that she can hardly tell what they are, and that she hopes to teach some modern ideas to her class of freshmen when she comes back.

I am afraid that she will find more modernistic ideas in New York or San Francisco than in Europe. It commenced in Europe, was part of the war hysteria, but now that Europe is becoming saner, it has repudiated its crazy art trends. That is why modernistic disciples have moved over to America and the fad is traveling westward where it will die at the edge of the Pacific Ocean for the Orient will not accept it.

Just why a nation like America will accept distorted paintings, portraits with velvet eyebrows, and actual wood glued on to scenes as representative of some emotion, is probably explained by the fact that we are a nervous nation and must have fashions and fads. Art teachers who are afraid that they will become out of date grasp at these art foibles at the sacrifice of their own abilities. Staid art professors ramp about the wonderful "strong forceful line down the back and leg of this wonderful Gaughin," when an equal drawing by a child would be ignored. Monet's paintings outlived anything of his followers. Cezanne and Gaughin probably seriously experimented along art lines. For thousands of followers to attempt and to exaggerate these experiments is an affectation, and insincere expression, which itself proves the move-

ment to be the outstanding art fallacy of the present century. For this reason you will see that the French have turned to Lorraine's careful draughtsmanship as an antidote to the careless art doctrines of recent years. So it goes—one extreme or the other—but the sad part is the delay in good American art education that such extremes cause when adopted by American teachers.

So forget that art is paint and marble only, when you art travel in Europe. See art in the roadways and homes of Italy, in the gardens and towers of Spain, in the wheelbarrows and boats of France, the windmills and wooden shoes of Holland, the toys and roof lines of Germany, and your art growth will be rich and happy—for after all the art that lives is everyday art. That is the only art that has lived in Europe, for the art in the churches and galleries is only the remains of an art that has been tried and died. The people have outlived the art of fear and superstition and their art enters their handicraft and their homes now instead of being isolated in cathedrals and palaces. And the art of "prettiness" that started with the fluttering marble of the "great" Greek artists and lace architecture of other periods and which gave us the "fussy" Renaissance and Victorian monstrosities, has had its run. Everywhere there are signs that good honest art and craftsmanship will survive even the nightmare of modernistic art which is not even modern but a plagiarism of many-times-before discarded sensational art experiments. I know that what I have said will be called art heresy and I don't ask you to accept it, but to think about it and simply put it up against lots of other views you will be presented with on your

art journey. Wishing you a happy time,
I remain,

Your Uncle.

DUD

P. S. Just notice you ask about a good notebook system. I have a friend who makes notes of his travels by just writing one or two word sentences. Never writes notes excepting names and dates, while in the place. Uses his eyes

then and memory. Review the day's trip in the evening or early morning. Don't do like some of our group who wrote so hard and fast that they didn't see much of what they were writing about, and then some of them lost their notes and some borrowed other's notes because they couldn't read their own. If you sketch, use a small notebook and use only outline.

D.



The Class in Church Ceiling Art on the Way



In Action

ART IS NOT A PICTURE OR ECHO
OF NATURE. BEETHOVEN'S
PASTORAL SYMPHONY IS NOT
WHAT THE GREAT MASTER
HEARD IN THE SUMMER WOODS.
IT IS WHAT HE MIGHT HAVE
HEARD IF THE DIVINE HARMONIES
OF BIRD, WATERFALL AND
RUSTLING TREES HAD NOT BEEN
DISTURBED BY CICADAS, JACK-
DAWS AND BARKING DOGS. ART
IS A NECESSITY OF A PROPERLY
LIVED LIFE.

—S. F. Examiner

How to Make a Model Tug

PROFESSOR F. E. AUSTIN

Hanover, New Hampshire

MODEL ships are at present quite numerous. Why not have a few model tug boats to tow the ships when there are no breezes?

Even grown-ups will have great fun with a small model tug like the one shown in Figure 1. A number of boys under twelve have made steamboats just as fine as this one. Here is something ornamental as well as serviceable, and something the boys can make in their manual training work at school. I should like to hear about a "steam" boat like this one made by a girl. I know of boys who have the model boats they themselves made right up close to their beds so they will see them first thing when they wake up in the morning. I know one lad who refused to sell his model ocean liner for twenty-five dollars.

Perhaps you would like to make a neat model tug to take with you to your vacation camp next summer. You can't possibly keep up with one at swimming or at rowing, but you might allow one to tow you around in a canoe.

We will give you a few of the more important points on making a boat like the one pictured.

Quite naturally the first part to attempt will be the hull. As you may see by studying Figure 2, the hull is "built up" of screwed together layers sawed out from ordinary soft white pine boards, free from knots.

The boards may be three-fourths or seven-eighths inch thick and very often

very good ones may be selected from ordinary packing cases.

A pattern of the shape of the boat should be marked out on heavy paper or cardboard and cut out with a sharp knife.

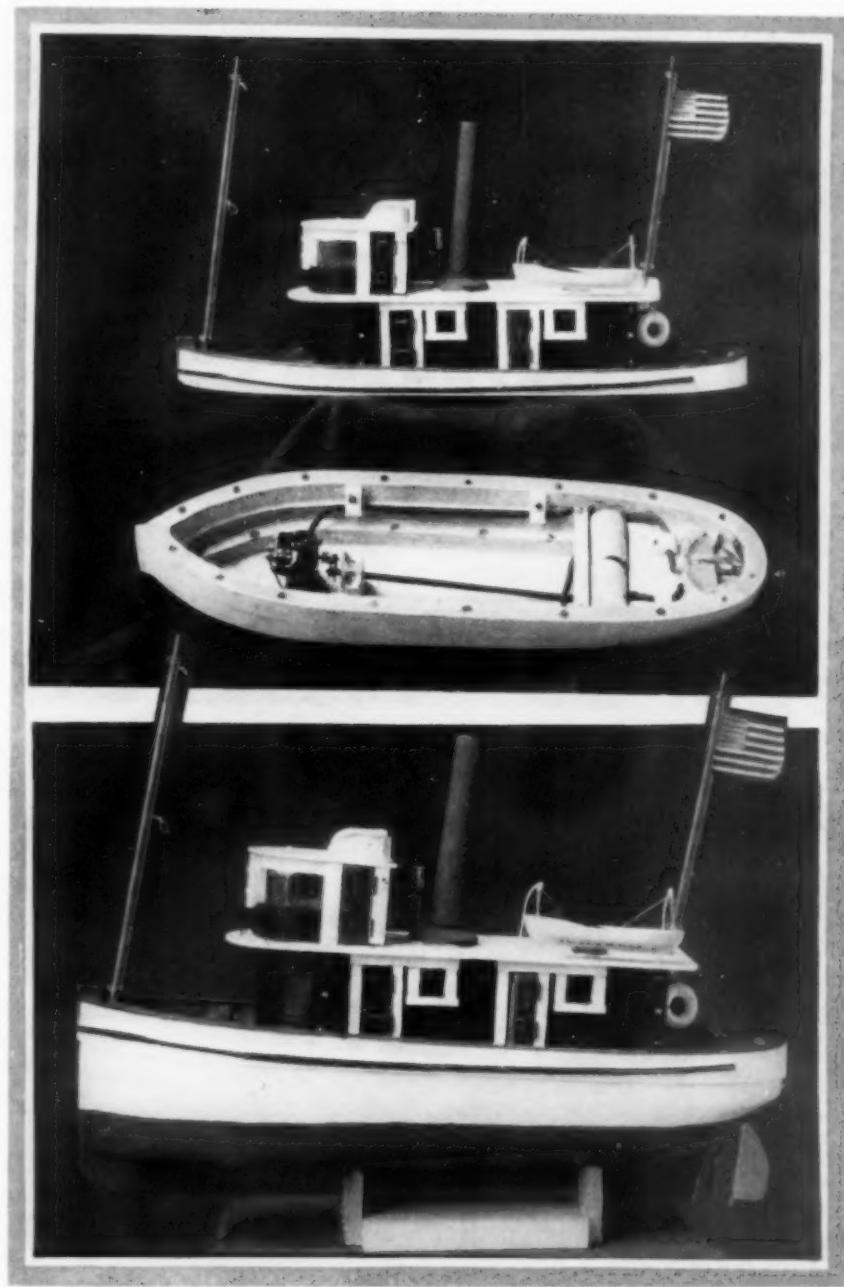
It is a general rule that for the best speed the widest part of a boat, on the water line, should be about one-third of its length from the bow; which rule should be observed in shaping the hull.

Four boards twenty-three inches long and seven inches wide will be needed for the hull. The sections may be sawed out by using a small keyhole saw. Judgment should be used in locating the screws.

Brass wood-screws were used to hold the sections together in the model illustrated, although iron screws would do as well. Screws about one and one-half inch in length and No. 8 should be used. Of course the bottom section of the hull is whole. The shape of the stern will determine how much wood to leave on each of the other sections. The figure will illustrate this point. The hull may be shaped by use of a chisel, gauge, and spokeshave; the final smoothing being done with No. 1 garnet sandpaper.

The keel is made from a piece of pine about half an inch thick and is screwed to the bottom. The keel is deeper at the bow end than it is at the stern end.

Before smoothing with sandpaper the sections should be taken apart, a fairly thick coating of white lead paste or thick paint applied to their joint sur-



THE MODEL TUG, AS DESCRIBED IN THE ARTICLE BY PROF. F. E. AUSTIN, HANOVER, NEW HAMPSHIRE

The School Arts Magazine, May 1928

faces and then screwed together again to make tight joints.

After smoothing the hull it should be given a heavy coat of linseed oil inside and out. After this has dried in for two or three days it may be gone over with a coat of orange shellac varnish. After this has dried for forty-eight hours it should be gone over with a coat of flat white and after this has dried for a day or two a coat of white enamel may be applied.

Below the water line the hull is painted in red or green enamel. The deck is made of a half-inch thick pine board, with imitation boards or rather the cracks between them scored lengthwise by means of a scratch awl and ruler. The floor of the deck is finished with shellac varnish. To mark out the outline of the deck board, turn the hull upside down on it for a pattern. The gunwale is made of sheet zinc or tin plate and is cut curving to produce the "sheer." The rub streak is a small strip of soft pine screwed on each side, and painted with green enamel.

The cabin may be made of any thin wood such as orange-crate or other fruit crate material. Doors are "panelled" by use of a jackknife, and open and shut on small brass hinges. The lifeboat oars and life preserver are carved from soft pine. The smokestack is the hollow end of a worn out shade roller, painted with drop black or any flat black color; the whistle is an empty cartridge. The body of the cabin is stained mahogany with white trim, while the doors are stained walnut or oak. The lifeboat davits are made of No. 14 B. & S. gauge copper wire. The starting switch shown at the stern in figure 2 is a one-eighth inch diameter pointed brass rod arranged

to be pushed between loops in the two main wires.

The tiller is soldered to the one-eighth inch diameter rudder post, and presses on the tin plate sector with sufficient friction to hold the rudder in any desired position. The sector may be marked at desired intervals to correspond with curved paths of the tug. A small brass tube is inserted in a proper size hole to serve as a journal box or bearing for the rudder post.

The machinery operating the small tug boat is simple; consisting of a small electric motor operated by two small flash-light dry cells connected in series, a small brass tube, about three-sixteenths inch interval diameter, through which a brass propeller shaft passes with a small cog gear at its upper end. A smaller cog gear is fastened to the shaft of the motor by means of a small set screw. The gear meshes with the larger one on the propeller shaft.

This type of connection between the motor shaft and the propeller shaft offers very little friction. The one to two gear ratio allows the motor armature to revolve faster, thus using up the battery much slower and at the same time giving the boat more speed.

The tube holding the propeller shaft is arranged on a slant so that its inner end is above the boat water line when the boat is loaded. This prevents water from entering the boat and eliminates a stuffing or a packing box with its friction.

It requires some skill and care to bore the hole through the hull for this tube, which should be done with a bit of such size that the tube fits the hole tightly. Before pushing the tube through the hole, one should insert a small amount of white lead paint in the hole, using a

small sliver of wood to spread the paint properly.

In the boat illustrated, a short piece of smaller brass tube was soldered in each end of the propeller tube to serve as a bearing for the propeller shaft.

A smaller diameter brass tube may be used, eliminating the end bearings. This arrangement has, however, been found to offer more friction than the other. Before inserting the propeller shaft into the tube it will be advisable to put a considerable quantity of vaseline inside the tube to serve as a lubricant. Some vaseline should also be put on the gear teeth and the motor bearings. Very little if any oil or vaseline should be put on the commutator or on the brushes of motor.

You will notice what a small proportion of the space in the boat is taken up by the driving machinery. This, of course, leaves more space for cargo, or keeps less of the hull under water when unloaded thus increasing the speed or the pulling power of the tug.

Propellers may be made of sheet brass, copper, German silver or of ordinary sheet tin. They may have two, three or four blades, the propeller on the tug boat illustrated is made of German silver and has three blades. The propeller may be marked out on the metal sheet from which it is to be cut, by means of a small compass or dividers. A small prickpunch hole should be made in the center of a square sheet of the metal that is two inches on a side. Using the central hole for one point of the dividers mark out a circumference two inches in diameter with the other point.

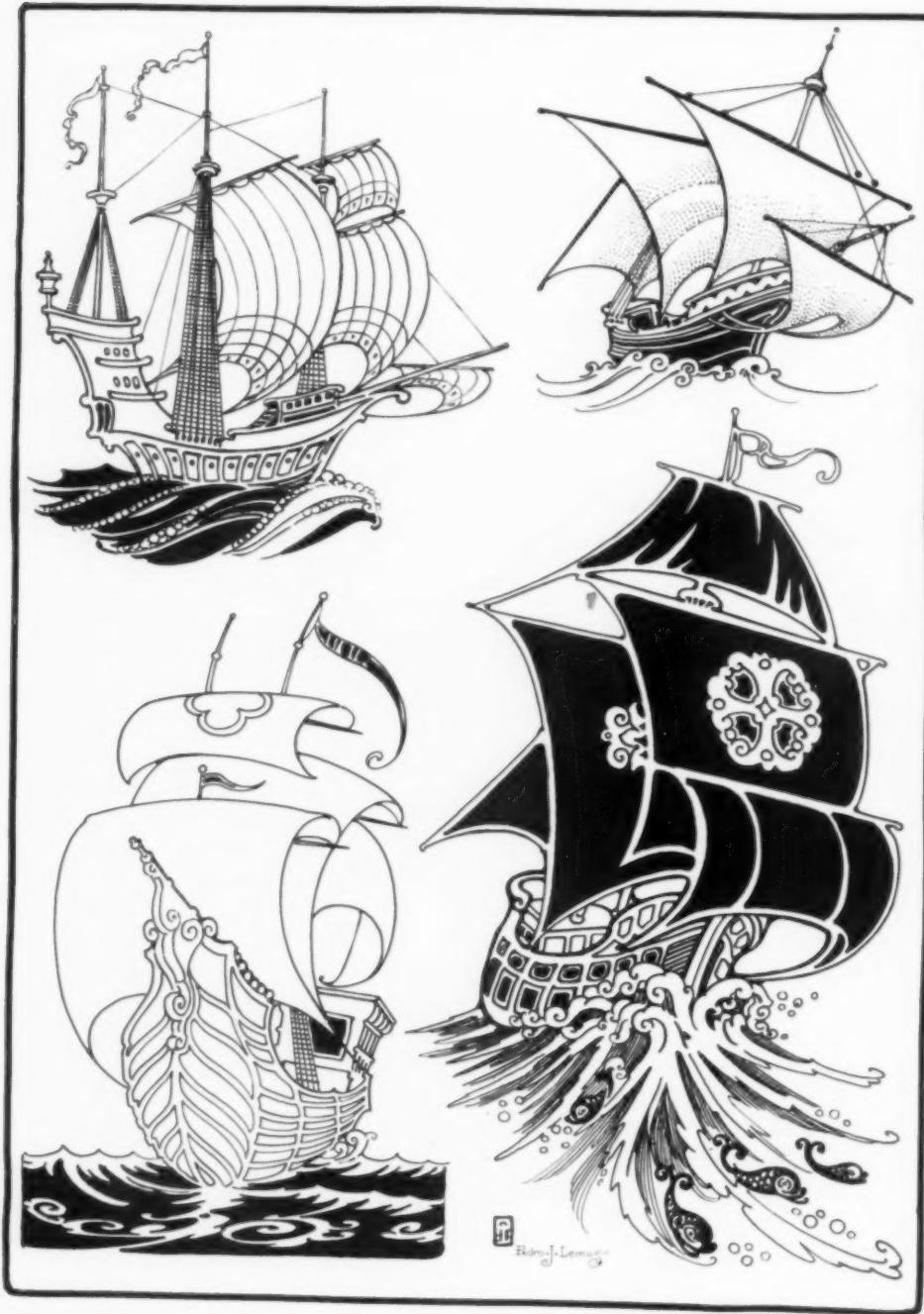
The principle of geometry that divides a circumference into three equal segments

will be applied. Place one point of the dividers on the circumference line and mark off two short arcs on the circumference on either side of the stationary point.

The distance between the points of the dividers is kept just one inch. From each of the two short arcs mark off other arcs on the circumference, and continue until the circumference has been marked off into six equal segments. This is the method of constructing a hexagon. If every other point is selected an equilateral triangle may be drawn.

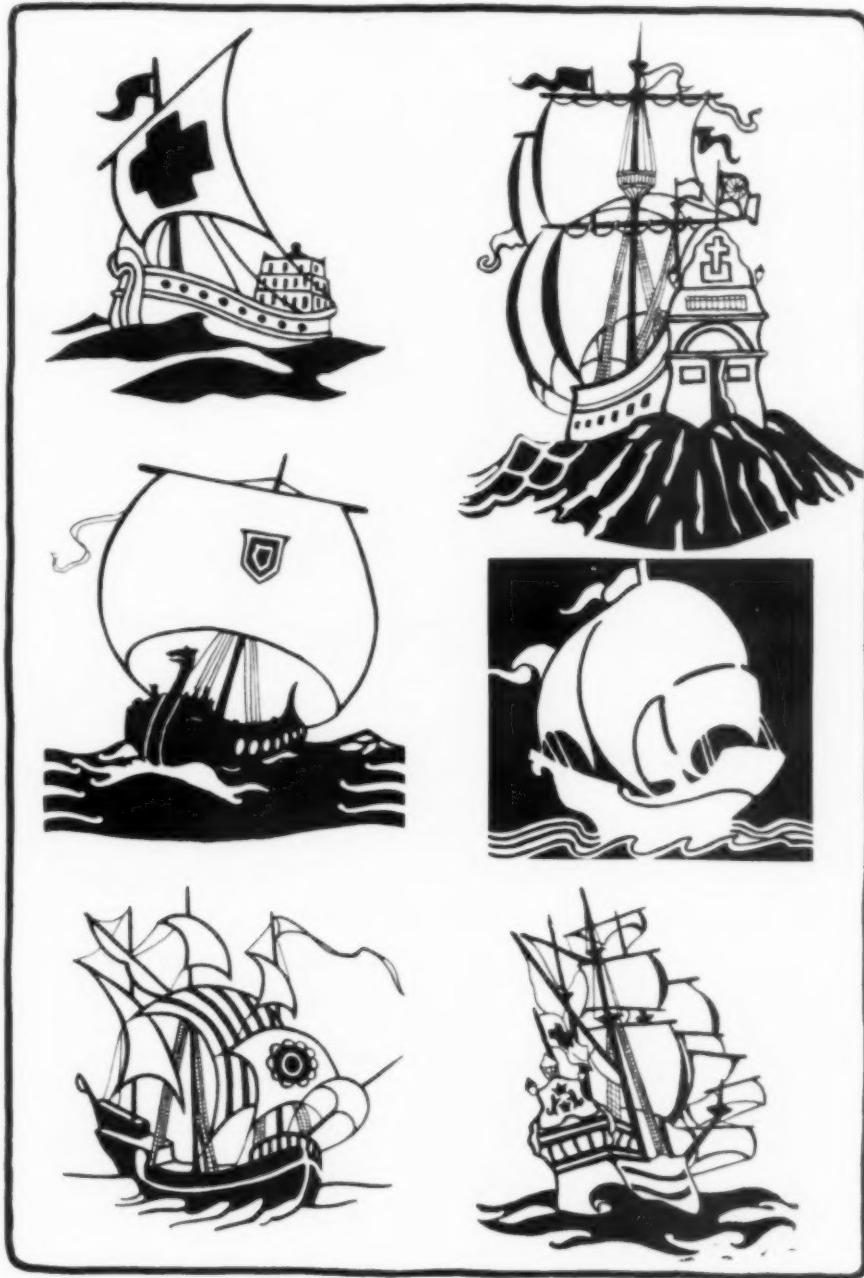
Selecting three alternate points, draw lines on either side of each point, about five-eighths inch apart at the circumference and about one-eighth inch apart at the center point. See Figure 3. With ordinary tinsmith's snips cut out the three blade propeller. All sharp corners may be snipped off with shears, and all rough edges smoothed with a fine file. A one-eighth inch hole is drilled through the center of the propeller, using a bit-stock or small hand drill. The propeller is soldered to the one-eighth inch brass shaft. The blades may be gently twisted to give them the proper pitch. Have a thought which way they are twisted. You would not want the tug to take its first trip backwards.

The rudder may be made of the same material as the propeller. The top of the hull of the boat illustrated is twenty-two and one-half inches long and six and three-quarters inches wide across the widest part. The cabin is eleven inches long, three and one-half inches wide and three and one-half inches high. Knowing these dimensions you may from the photograph figure out any other dimensions you may need.



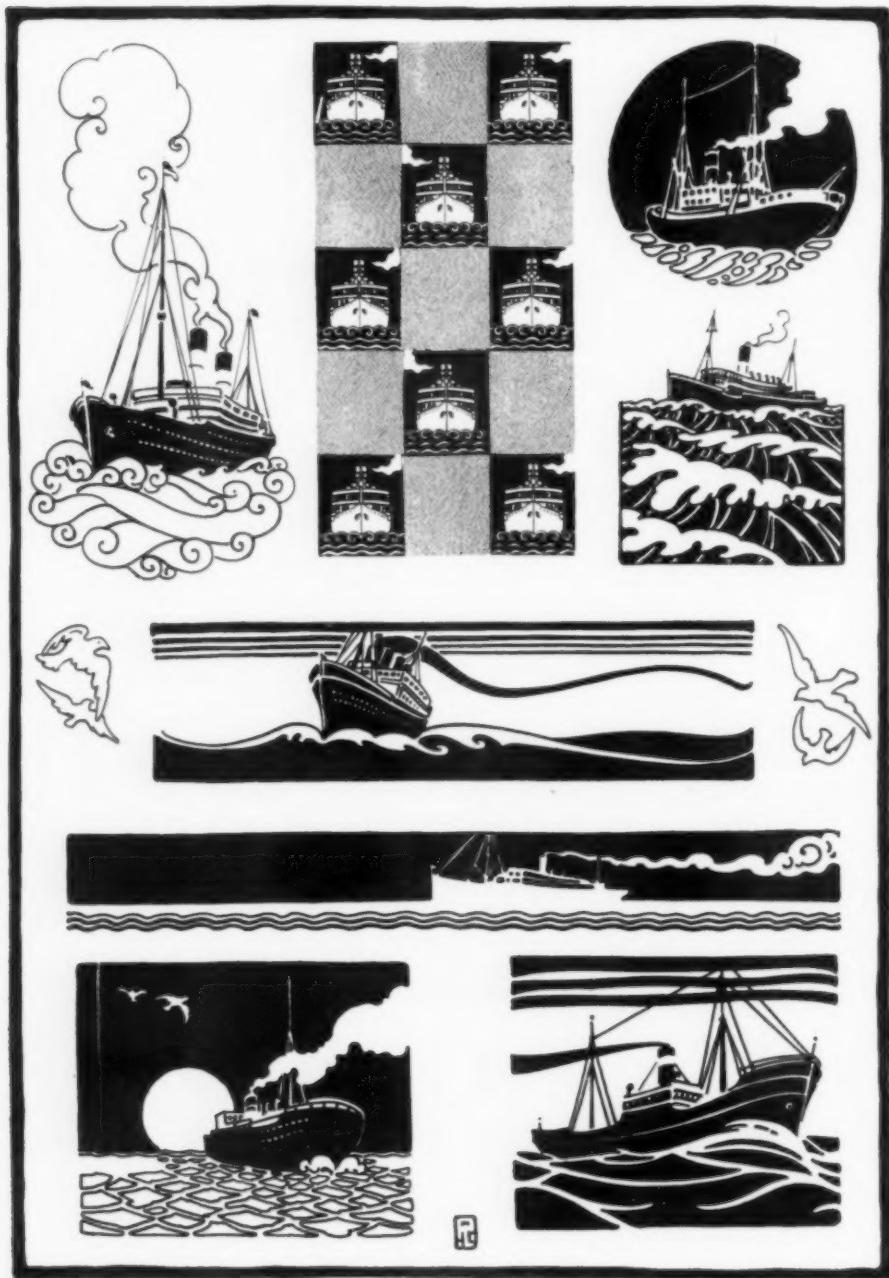
A GROUP OF SHIPS TYPICAL OF THOSE THAT SAILED THE
SEVEN SEAS IN THE DAYS OF ADVENTURE AND EXPLORATION

The School Arts Magazine, May 1928



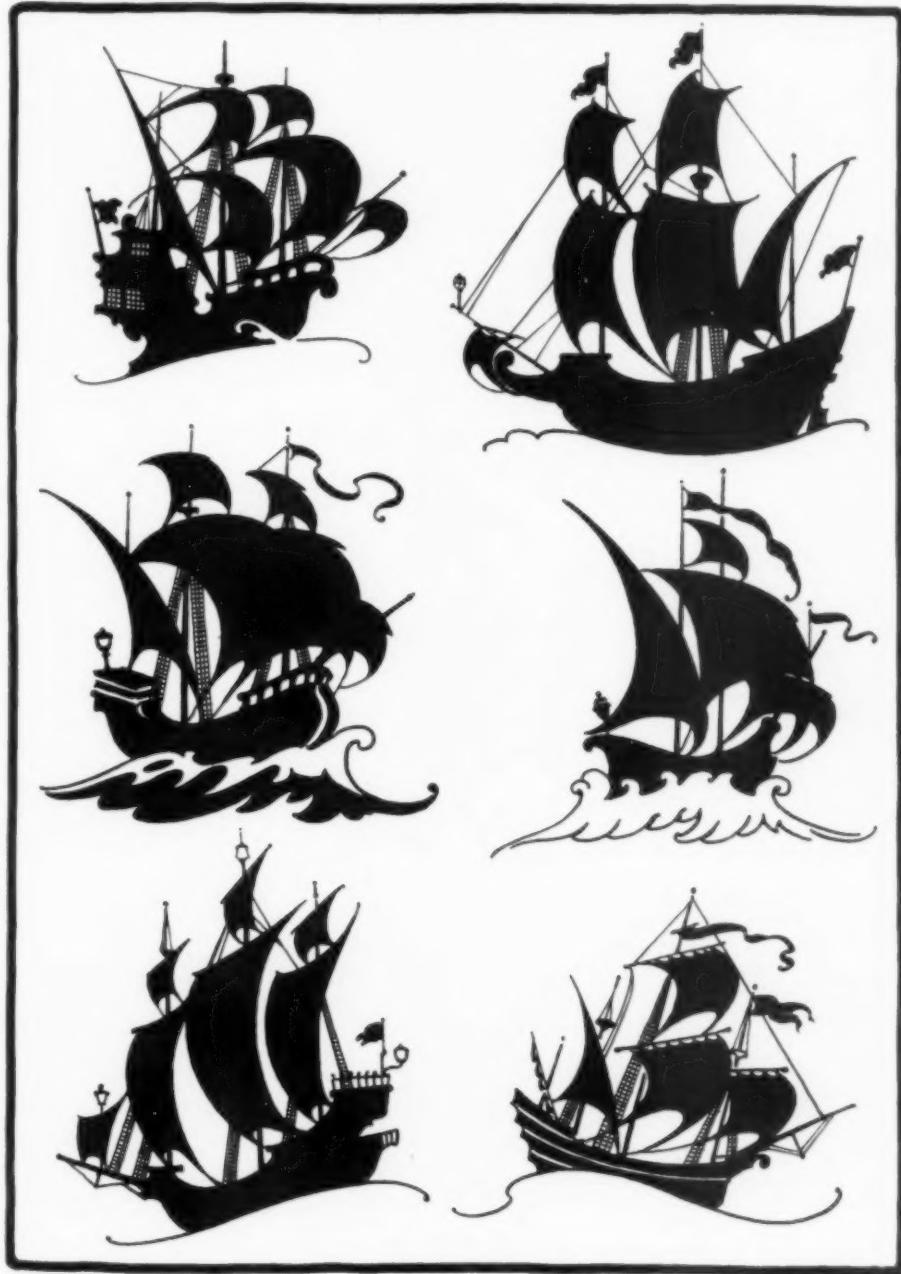
SIX SHIP MOTIFS. TRY WORKING THEM IN DIFFERENT MEDIUMS. USE BLACK AND WHITE TEMPERA PAINT ON TONED PAPER OR REDUCE THE SHIP MOTIFS TO PLEASING SILHOUETTES FOR ALL-OVER PATTERNS, BORDERS AND PANELS

The School Arts Magazine, May 1928



EXAMPLES OF THE MODERN STEAMSHIP IN DESIGN. THESE PROVE THAT ONE NEED NOT DEPEND ENTIRELY ON THE ANCIENT DECORATIVE GALLEON FOR FINE LINE SPACINGS AND RHYTHM

The School Arts Magazine, May 1928



DRAWING THE SHIP IN SILHOUETTE FURNISHES A PROBLEM THE WORTH OF WHICH IS BEYOND COMPARE. IT FORCES ONE TO SEE THE CHARACTERISTIC FORM WITH ALL DETAIL ELIMINATED

The School Arts Magazine, May 1928



THESE OLD WORLD GALLEONS, WITH DECORATED SAILS AND HULLS,
FURNISH PROBLEMS FOR APPLYING SHIPS TO VARIOUS SPACES

The School Arts Magazine, May 1928



VARIOUS SHAPED PANELS DESIGNED, USING BUT THREE SIMPLE TONES AS—BLACK, WHITE ON GRAY, MAKE MORE EFFECTIVE POSTERS BECAUSE OF THE FEWER TONES USED

The School Arts Magazine, May 1928



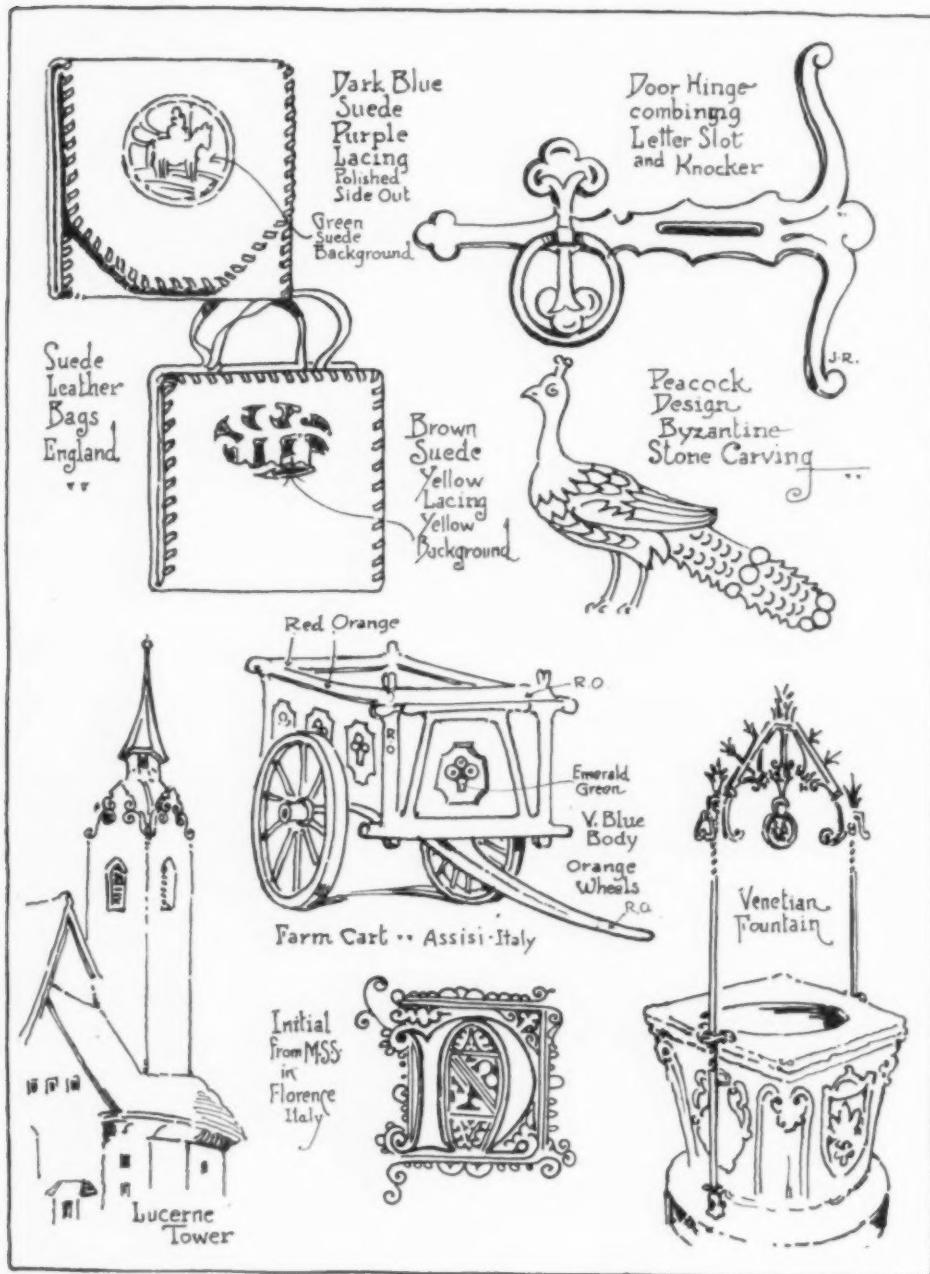
CHARACTERISTIC SHIPS OF VARIOUS NATIONS. A GOOD PROBLEM IS TO APPLY THESE SHIPS TO VARIOUS PANEL SHAPES AND WORK UP AS POSTERS. USE BUT FEW TONES. THEY ARE EXCELLENT FORMS UPON WHICH TO EXPERIMENT WITH COLOR HARMONIES

The School Arts Magazine, May 1928



FRENCH BOAT POSTERS, ALL PRIZE WINNERS, IN A COMPETITION HELD IN PARIS DURING 1927.
NOTE THE SIMPLICITY OF MATERIAL AND THE RELATION OF LETTERING TO THE SUBJECT

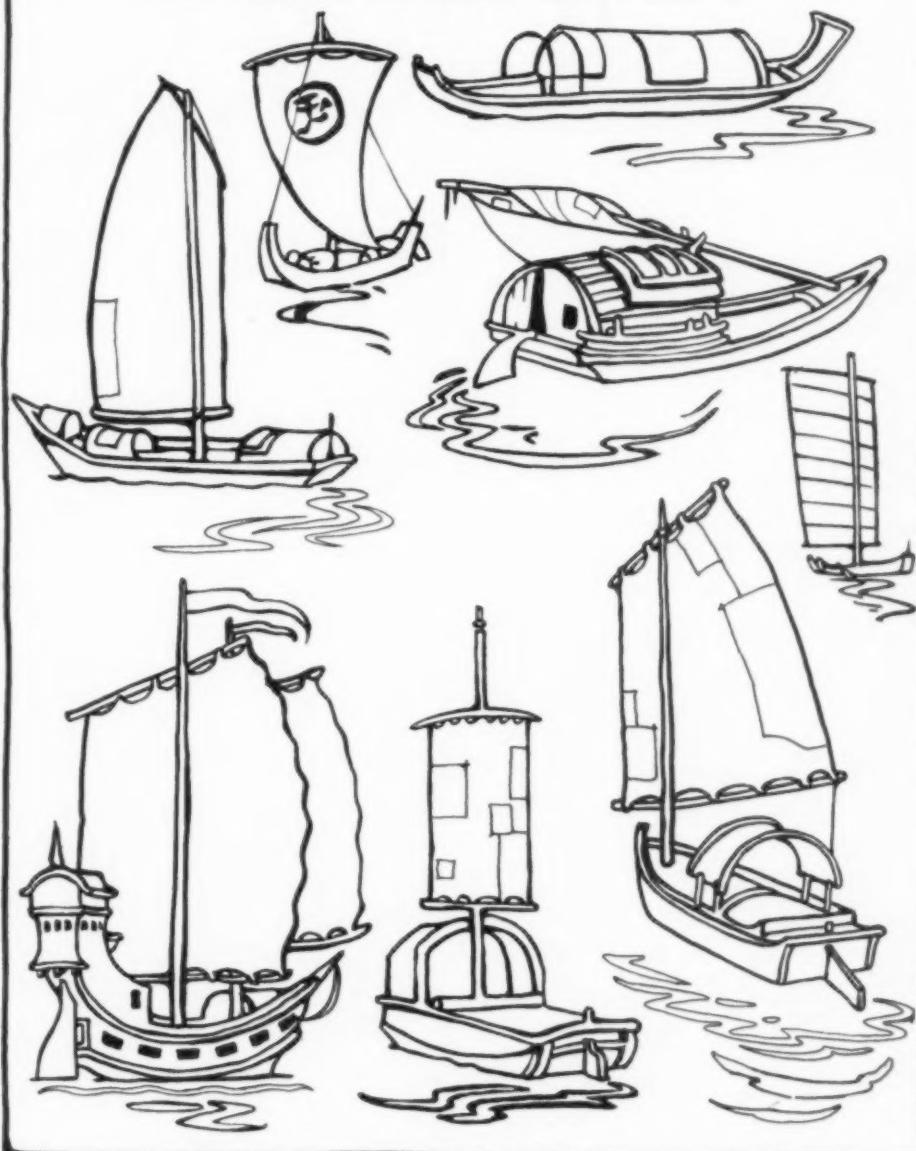
The School Arts Magazine, May 1928



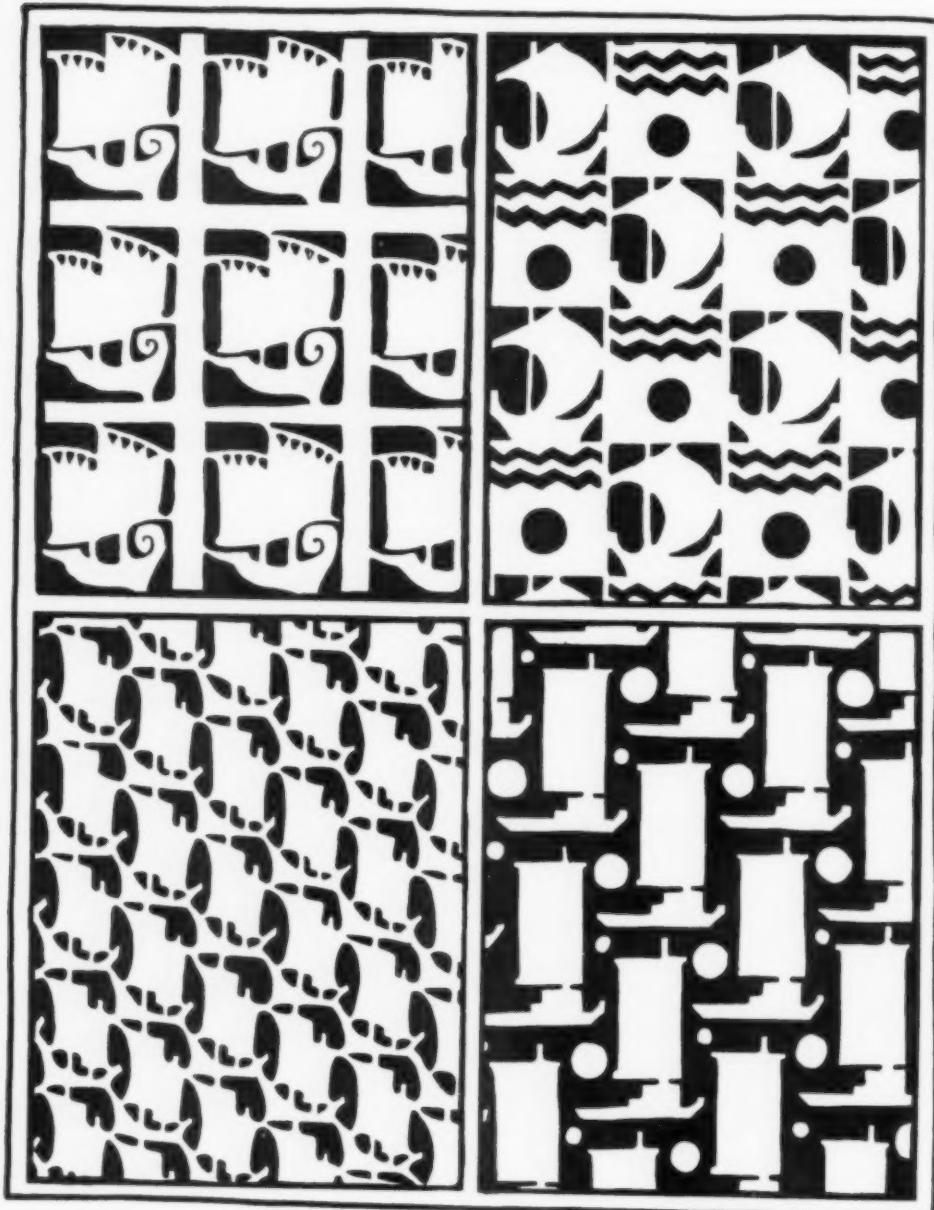
A PAGE OF SKETCHBOOK NOTES DRAWN IN OUTLINE. THE TRAVELING ART TEACHER WHO BRINGS BACK SIMILAR SKETCHES WILL FIND HER NOTEBOOK A VERITABLE TREASURE OF ART HELPS FOR HER FUTURE DAYS OF TEACHING

The School Arts Magazine, May 1928

RIVER JUNKS OF CHINA

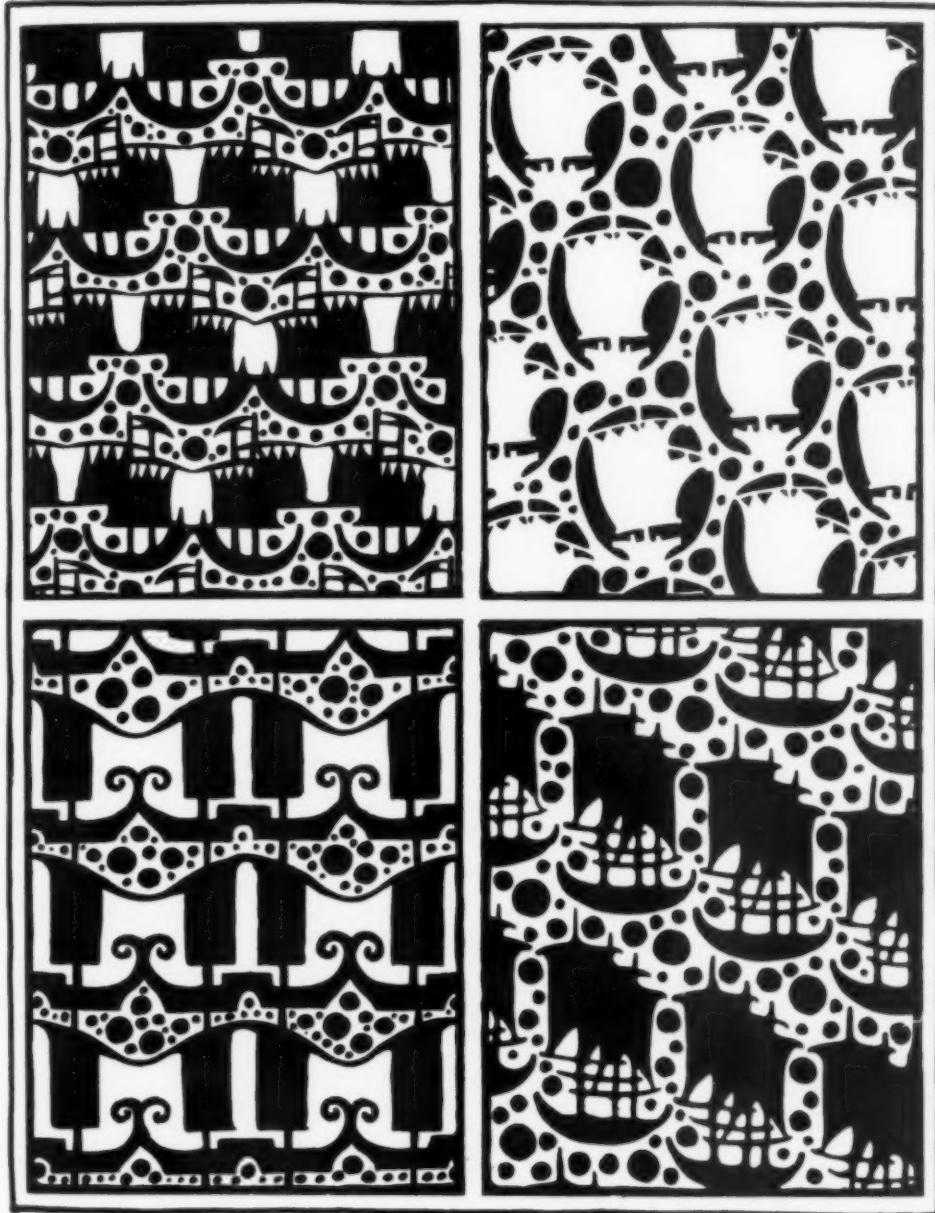


THESE JUNKS THAT PLY UP AND DOWN THE RIVERS OF CHINA, ARE THE HANDIWORK OF THE PEASANT. WITH CANOPIED HUTS AND PATCHED SAILS, FROM YEAR TO YEAR THEY DEVELOP INTO A PLEASING DESIGN. AT LOWER RIGHT, NOTE THE ORIENTAL CONCEPTION OF A EUROPEAN GALLEON

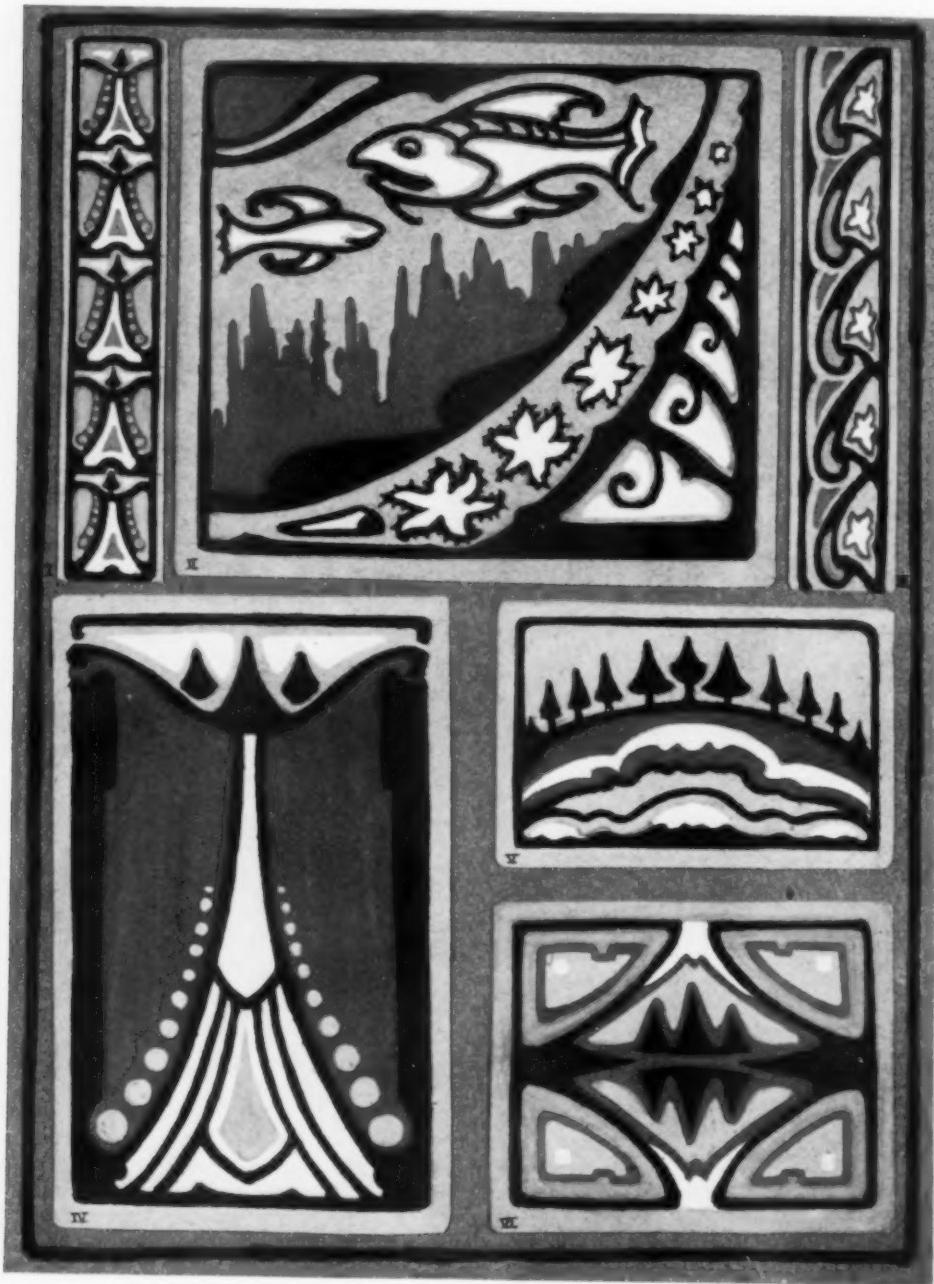


A GROUP OF ALL-OVER PATTERNS ADAPTED FROM THE ORIENTAL RIVER JUNK. THESE ARE EXAMPLES OF THE CHINESE JUNKS REDUCED TO A VERY SIMPLIFIED MOTIF FOR REPEAT.

The School Arts Magazine, May 1928



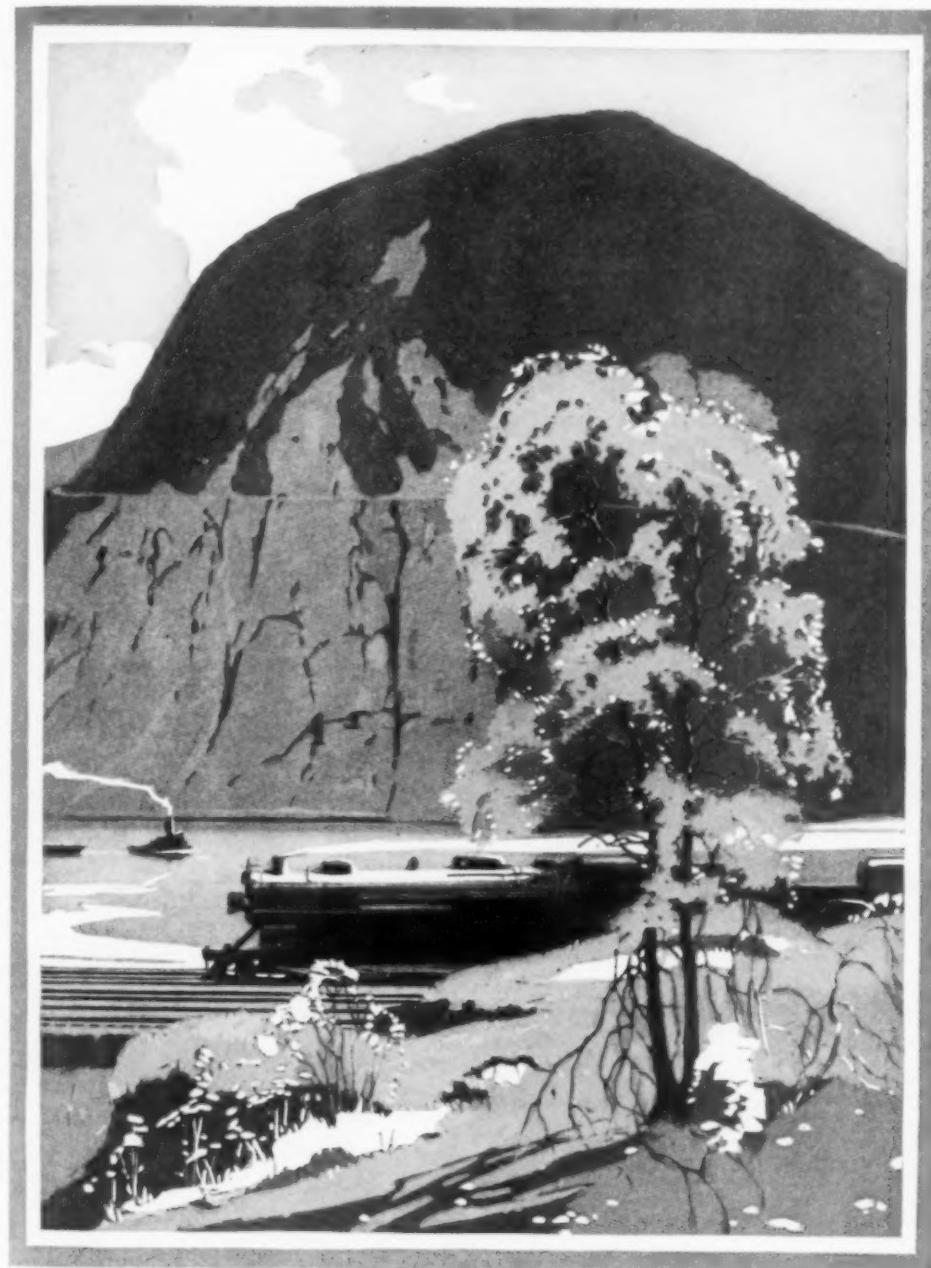
IN ELIMINATING MUCH OF THE DETAIL AND RETAINING ONLY THE OUTSTANDING CHARACTERISTICS IN THE OUTLINE OF THESE ORIENTAL JUNKS, ONE MAY DEVELOP VERY PLEASING MOTIFS FOR ALL-OVER PATTERNS



"A TRIP IN DESIGN" UNITS MAY BE USED FOR BORDERS AND ALL-OVER PATTERNS. THEY MAY BE APPLIED TO CEMENT, TILE AND GESSO WORK. I, BORDER—WATER FALL UNIT. II, SEA GARDENS, CARMEL, CALIFORNIA. III, UNIT FROM SEA GARDENS. IV, WATERFALL. V, FIR TREES. VI, MOUNTAINS AND REFLECTIONS. BY MARGARET REHNSTRAND, SUPERIOR, WISCONSIN

The School Arts Magazine, May 1928

GOOD EXAMPLE OF POSTER TECHNIQUE



A NEW YORK CENTRAL TRAVEL POSTER, SHOWING WELL PLANNED SPACES AND PROPER HANDLING OF TONES. A FINE EXAMPLE OF POSTER TECHNIQUE

The School Arts Magazine, May 1928

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Correlating Art and Geography

BEULA MARY WADSWORTH

Supervisor of Art, Public Schools, Kalamazoo, Michigan

IT WAS a fifth-grade in a platoon school. In this Lincoln School district, variability of mentality was considerable and degree of culture limited. This class was what is called "z" in intelligence. The children, twenty in number, were hard to stimulate. They were poor in independent thinking and working.

In Miss Greenhalgh's discussion of South American geography with these children, it came about that they chose to take Brazil as a unit of work. They knew from experience what Brazil nuts were and this fact proved sufficient to vitalize research concerning other products. A list of seven "C's" resulted: Cotton, Coffee, Coconuts, Cane, Cacao, Copra, and Caoutchouc. The pupils soon sought to know: About importance of Brazil to North America; United

States' dependency upon Brazil for necessities; Brazil's great trade through Panama Canal; United States' consumption of products including more coffee than any other country in the world; and The Pan-American Union.

Out of this discussion an interest in a coffee project developed. This soon interrelated with other subjects—in language work, health lesson in relation to drinking; in reading, search for information; in arithmetic, raising and selling coffee; vocabulary and usage in spelling; incentive in penmanship; and illustration in art work.

Research work was carried on under the guidance of the grade teacher through committees. They took field trips to grocery stores to get green and roasted coffee, and to the railroad station; they sought the library for informa-



I

A SKETCH MADE IN SAN GIMAGNANO, ITALY, OF MEDIEVAL TOWERS AND STONE STREETS,
FOR ADAPTATION TO AQUATINT COLOR ETCHING, ARRANGED FOR THREE IMPRESSIONS

The School Arts Magazine, May 1928



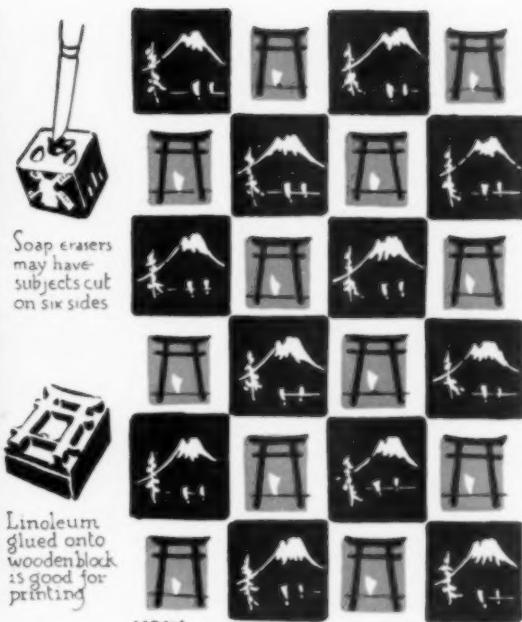
II

FOUR TRAVEL POSTERS MADE BY THE PUPILS OF THE MINNEAPOLIS
PUBLIC SCHOOLS, BESS ELEANOR FOSTER, SUPERVISOR

The School Arts Magazine, May 1928



HOLLAND



Soap, erasers
may have
subjects cut
on six sides

Linoleum
glued onto
wooden block
is good for
printing

JAPAN



Egypt

A potato
can be used
for block
printing



Pencil ends
are used
for small
designs

INDIA

III

SIMPLE ALL-OVER PATTERNS MAY BE CUT ON ERASERS OR LINOLEUM BY GRADE PUPILS AND PRINTED ON PAPER OR CLOTH. THESE MAY BE USED FOR BOOKLET COVERS OR PAGE DECORATIONS FOR TRAVEL BOOKLETS WRITTEN BY THE PUPILS

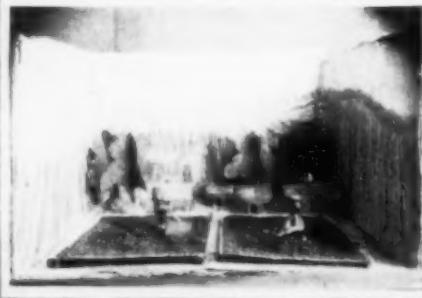


IV

WOODBLOCK SUBJECTS FROM EUROPEAN TRAVEL SCENES,
PRINTED IN THREE COLORS — BLUE, TURQUOISE AND ORANGE.

The School Arts Magazine, May 1928

MINIATURE SETTINGS
SHOWING SEVERAL
STAGES OF PREPARING
COFFEE
ONE OF THE
SEVEN 'C' PROBLEMS



READING ACROSS PAGE: SETTING 1. PICKING COFFEE. 2 AND 3. TRANSPORTING COFFEE. 4. WASHING COFFEE. 5. ROASTING COFFEE. 6. DRYING COFFEE. 7. SERVING COFFEE. DESCRIBED BY BEULA M. WADSWORTH, SUPERVISOR OF ART, PUBLIC SCHOOLS, KALAMAZOO, MICHIGAN

The School Arts Magazine, May 1928

tion through maps and charts, pictures, articles, and lantern slides; homes contributed magazine ads; letters were written to railroad and steamship companies. By this time the group was "straining at the leash" for concrete expression in the art room.

Much of the above research material was brought to the art room for reference use. After eager discussion by the class (with Miss Spaulding, art instructor, who guided but did not dictate), they decided to make box pictures to show eight steps in the story of coffee, namely: picking; carrying on mule back; washing; drying; roasting; transporting by steamship; selling in the store; and brewing for breakfast. Committees to work on the respective subjects were formed by each child choosing to work on the one in which he was most interested. The committee personnel varied in number from two to four, each committee selecting its own leader. Corrugated packing boxes were brought. A representative sketched the general layout of the box picture, and the committee divided up the work—perhaps one pupil for background, one for the figures, and one for accessories. They went to work with cardboard,

scissors, paste, wire, string, wood—whatever the exigencies of the case required. Here was the test of efficient thinking and working. They grew in self confidence. They asked questions when they needed help which the teacher gave them, only when discouragement was imminent did the teacher volunteer suggestions. They made their work over when it did not suit them. Ways and means of devising trees, trough, trays, roaster, and various other details, of securing right effects of proportion, perspective and color appropriate for the Southern climate, etc., challenged their ingenuity and lured them on. In fact they *rushed* the teacher to keep them supplied with tools and materials which they demanded.

Several of the box pictures which grew out of this project are shown in the accompanying photographs.

The results though crude were worth while. They had gained in ability to do research work, improved in their attitude for attacking a problem, and for living up to standards set up for the class; had gained a better work-together spirit; and, last but not least, had begun to establish a success habit through their satisfaction in a tangible and completed unit of work.

Historical Ships

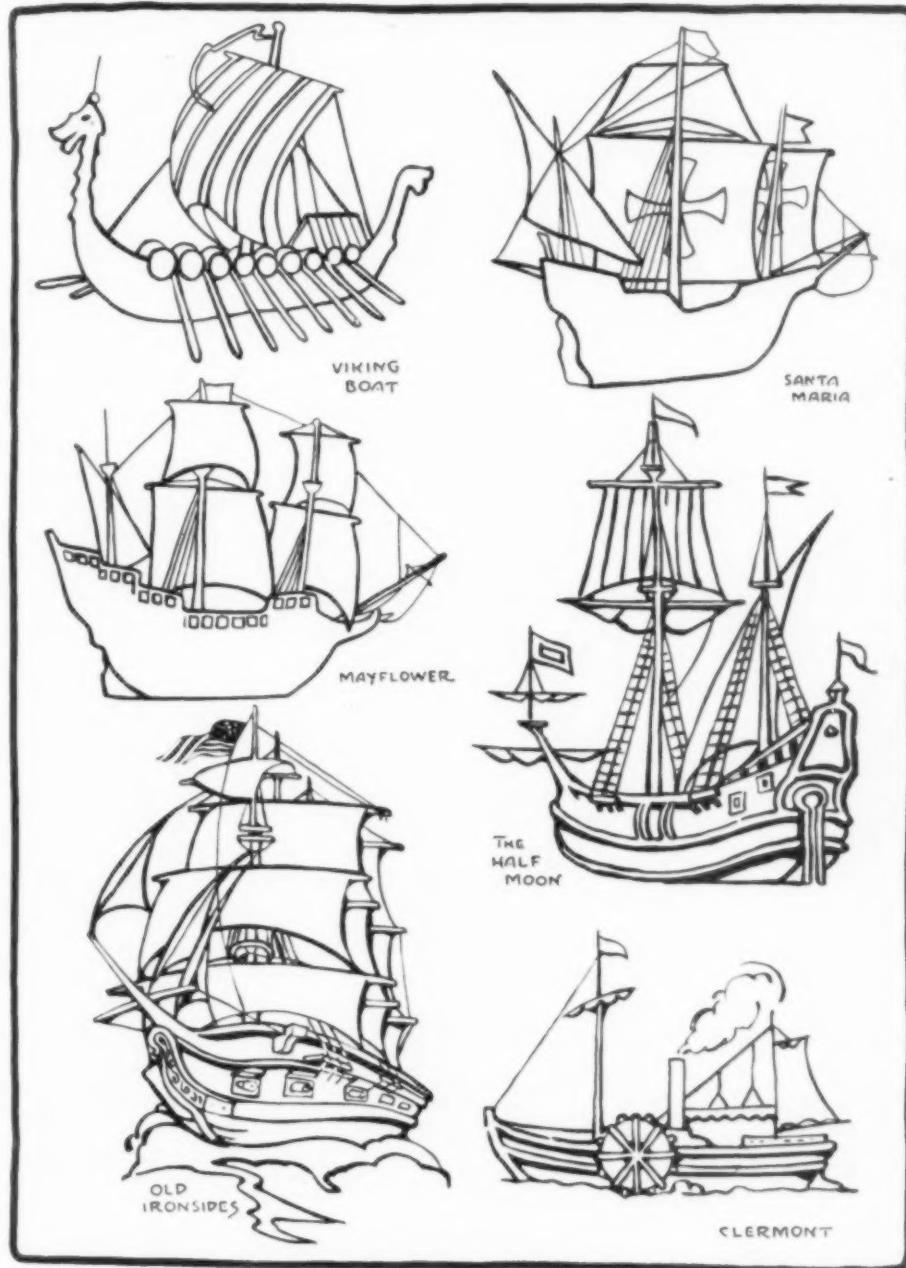
MINNIE SUCKOW

Hartford Avenue School, Milwaukee, Wisconsin

IN THE new tentative course in Social Science Studies, the subject of history for the spring semester in the second grade includes the topics "The Coming of Columbus" and "The Coming of the Norsemen." These topics are dealt

with more extensively in the higher grades and therefore it seems advisable to emphasize some one particular point with the little children and not scatter the interest along too many lines.

Boats present a natural appeal to



SIX OF THE MORE IMPORTANT HISTORICAL SHIPS FOR USE IN THE GRADES, AS
DESCRIBED BY MINNIE SUCKOW, HARTFORD AVENUE SCHOOL, MILWAUKEE, WISCONSIN

The School Arts Magazine, May 1928

children as is early evidenced in their watching and directing leaves floating on water. Later, sticks and pieces of wood represent boats to them and then follows the attempt to improvise sails. It was decided to make use of this already established interest in boats and dwell on the transportation facilities at the time the Norsemen discovered America and Columbus crossed the Atlantic and develop the subject through the art lessons. By way of review and to round out the subject, the *Mayflower* introduced in the fall semester was included.

The work started with a simplified account of the travels of the Norsemen read to the class and this naturally led to the discussion of the Viking Ship. A facsimile in silver from Norway was at hand for the children to examine. This model gave a fine representation of the fierce animal head carved at the bow of the boat and the shields of the explorers hung over the sides. Pictures, in color, of the Viking Ship from the *Ladies' Home Journal*, a book on boats borrowed from the Milwaukee State Normal School Library, and "The Story of the Ship"¹ brought by a pupil, furnished further information. The canvas tent at one end of the boat, the one sail set near the middle, and the oars along the sides were duly noticed.

The children were eager to draw the Viking Ship and since a great deal of blackboard drawing had been done by the class, that was the medium for their first attempt. Each child was given a square space of about thirteen inches at the blackboard in which to draw his boat. Several art periods of thirty minutes each were devoted first to the drawing, then discussing each other's work and

comparing it with the pictures, and then making improvements on their own. The interest was so keen that many children came of their own accord long before the morning and afternoon sessions to work on their drawings, and also used every possible spare moment during the day. The best ten models were chosen to be reproduced in colored chalk and preserved during the working out of the entire project.

The Viking Ships were then drawn with colored crayon on six-inch squares of manila paper, after a discussion about space filling. The children judged each other's work as they went along, profiting by the criticisms and improving their work. The children also suggested that the ship could be cut out of paper. Scraps of colored paper were used and the ships mounted on eight-inch octagons of bogus paper.

Attention was then directed to the means of transportation at Columbus' time and the great progress was noted. In examining pictures of the *Santa Maria* and also a model carved out of wood from the manual training department, the increased number of sails and the greater size of the boat with its several decks was readily recognized. The development of the drawing and cutting of the *Santa Maria* proceeded in the same way as that used for the Viking Ship. A marked improvement in artistic reproduction was quite general.

In comparing the *Mayflower* with the *Santa Maria*, it was discovered that the number of sails was practically the same, the *Mayflower* having only one more small topsail. It also had an additional deck.

After practicing the drawing and cutting of the *Mayflower* came the final

¹McLoughlin Bros., publishers, New York, N. Y.

process, that of cutting and mounting ships on beaver board to serve as tea tiles. As each child made only one tile, he chose the ship he liked best. One lesson was devoted to selecting the colors for the sky, water, ship, and sails. It required good judgment on the part of each child to choose a suitable background of sky and water to set off the boat and sails. After the ships were cut, they were mounted on beaver board in the shape of eight-inch octagons, the size and shape chosen by a majority of the class. A few favored a six-inch square, some with corners slightly trimmed and some without.

The plaques were then shellaced with three coats of furniture shellac. No gloss was noticeable until the third coat had been applied. The shellacing was done by the children working in groups of five or six at a time with close supervision, as the shellac has to be of just the right consistency and must be applied quickly because it dries very fast. These plaques, when finished, served the purpose of a wall decoration better than a tile for hot dishes, as strong heat melts shellac. The tiles were as varied as the number of children in the class and represented the individual art expression of each child.

The school published a monthly newspaper and many of the contributions from the second grade at this time were on the subject of ships. The following are a few of the compositions relating to

this art and history work and represent the children's first attempt at written compositions.

1. I love the ship
I love the sea.
I love the ship,
The ship loves me. J. D., 2A
2. I saw a ship a-sailing,
A-sailing on the sea,
And oh, it was a long time
Before it came to me. R. O. 2A
3. Once upon a time there was a *Mayflower*.
This *Mayflower* sailed a long time before it
came to America.
4. In our room I drew two ships on the
blackboard with colored chalk, the *Santa Maria*
and the Viking Ship. On the *Santa Maria*, I
colored the sails yellow with blue crosses. On
the Viking Ship, I colored brown shields on
both sides. I love to draw ships.

J. S. 2B

This project added greater interest to songs used in the music period such as "The River," "Boat Song," and "Baby's Boat," which were all general favorites.

Further interest was evidenced in the fact that the class noticed an article on the explorations of the Norsemen in their Viking Ship which appeared in a daily newspaper, and many cut out the article and brought it to school. Comments were constantly being made also upon ships found in the large collection of readers to which the children have free access. Thus the interest in boats permeated several class subjects at school and the home environment as well.





A SHIP PANEL EXECUTED ON COLORED CLOTH WITH WAXED CRAYONS. DESIGNED BY MARGARET REHNSTRAND, DRAWN BY JANE REHNSTRAND, HEAD OF ART DEPARTMENT, STATE NORMAL, SUPERIOR, WISCONSIN. THE TECHNIQUE IS DESCRIBED ON THE OPPOSITE PAGE

The School Arts Magazine, May 1928

Waxed Crayons for Textile Decoration

JANE REHNSTRAND

Head of Art Department, State Normal, Superior, Wisconsin

WALL panels or textile hangings offer interesting bits of color and design for interior decoration, replacing the picture which very often has no particular connection with the theme of the room.

Naturalistic, semi-conventionalized, conventionalized and pure design motifs, all may be used effectively. Conventionalized boat designs executed on blue-green, green-blue, blue and violet on sateen were very colorful. Bright flower arrangements were rendered on black satin bordered with gold braid. Fish, birds and butterfly compositions were first outlined in gold paint and then massed in with the waxed crayons.

Devonshire cloth, sateen, cotton suitings, beach cloth and airy material that has a firm weave may be used. Carbon

paper was used to transfer the designs. Orange and white being used on black and dark material and blue-violet for lighter materials. The light values were not very effective.

After the design is transferred to the cloth, a contrasting outline was drawn around the designs. The masses were laid in by surface strokes. Pencil and pen technique strokes were applied. The material was allowed to show between the crayon strokes. No solid masses were used.

The type of crayon work may be applied in many places in the home. For stage decoration it is ideal. We also used it for book covers. The wall hangings were not pressed after the crayon was applied as the heat grayed the colors.



DRAWING BY LUCILE A. WOOD
HIGHLAND PARK HIGH SCHOOL
HIGHLAND PARK, ILLINOIS

Box Pictures as a Creative Medium

EMMA A. RICE

Art Instructor, Public Schools, Kalamazoo, Michigan

NOTHING makes a more lasting impression on the memory of the child than that which he has created with his own hands. What a pleasant way to teach geography, history or language! What interesting things a child will develop if given the chance!

One of the most satisfactory methods is to build the story in boxes, such as shoe boxes, suit boxes, cracker boxes, pencil boxes, etc. These may be carried into the classroom where the special subject is being taught. The accompanying picture is a mount worked out entirely from little homes built in the covers of pencil boxes.

These little homes had been previously made on a larger scale. Realizing the value of such work, I decided to have the children remake the homes on a smaller scale entirely within covers of pencil boxes. This was done in order to place them on a demonstration mount for exhibit purposes.

The only materials used in the development were paper, twigs, plasticine, cotton batting and sawdust colored to represent grass. We find plasticine an excellent medium as it is so pliable and can be used over and over again.

In constructing these homes, the entire box is more often used. The cover is placed upright against the side of the bottom and allowed to overlap at the base. The cover and base may be fastened together with paper fasteners or sewed with wrapping twine. Large boxes make good group and demonstration

problems. These may be created as the subject material is studied.

To make trees for these homes, several methods may be used. One way is to stand twigs in empty spools or plasticine. Another way is to paste the cut paper trees to the sky. Still another is to make two cardboard trees, slit one at center down from the top and one up from the bottom, slip the two trees together at cut. They will cross at right angles at the center and will stand up if a small piece of the base is bent over to form a flap. If necessary they can be pinned by the flap and may be placed where desired.

Dolls may be made of peanuts, clay, plasticine, clothespins, bottles, or wire may be bent to form any desired subject, as person or animal. The wire is covered with cotton batting and then dressed to portray a desired character. These wire dolls can be bent to show action.

You may say it is impossible to have time for so many different houses. If so, the methods we used this year may interest you. In class we fastened two large boxes together and worked out "The Landing of Columbus." Later we took away two boats, added log houses, canoes, Pilgrims and rocks for "The Landing of the Pilgrims." The class worked in groups. Some lined the box, some made trees, others canoes, wigwams, log houses and the like. We made the drawing of the large ships a class problem, the best ships being used for the project.



BOX PICTURES BUILT FROM PAPER, TWIGS, PLASTICINE, AND OTHER AVAILABLE MATERIALS. WORK OF THE STUDENTS IN THE WOODWARD SCHOOL OF KALAMAZOO, MICHIGAN, UNDER THE SUPERVISION OF MISS EMMA A. RICE, ART INSTRUCTOR

The School Arts Magazine, May 1928

After making the large home, it was decided that each child making a miniature house at home might bring it to school and have his name lettered on the blackboard. Each day a star was placed by the name of the class bringing the greatest number. These little homes were placed on the shelf or window sill and became an inspiration to some other child as well as a means of information. Through the eye the child unconsciously gains much.

As we were studying shelter, we placed around the room pictures of homes of all nations and ages. The children gained much help and inspiration in this way and would search at home and in the library for more information for whatever home they had chosen to make. Naturally there were some duplicates. Nevertheless, ten different countries were illustrated. Incidentally, the teacher learns many new tricks in home building from these little people.

Cave houses were made of cocoanut shells, plasticine and clay. Filipino houses were made of straw pasted over oatmeal boxes, and one was made of long grass sewed on. Tree houses were made from little cardboard boxes with twigs sewed around them and the little houses tied in the branches of small twigs. The little trees were set in plasticene or spools and placed in sawdust grass. One clever little tree house was built of twigs and plasticine.

Log houses were made of twigs tied together or stuck with clay or plasticine. Effective log houses may be made of corrugated cardboard and logs drawn on with crayon.

Indian tepees were made of twigs covered with paper, cloth or leather. Indian scenes were made in boxes and

for the story of "Hiawatha" one child utilized a picture of Peter Pan drawing an arrow as the Indian Hiawatha.

Pueblo houses were made of clay or plasticine. To make the clay go farther, we used boxes for the foundation.

An African jungle scene proved a great help in the study of African life. We made many little straw houses and arranged them in a circle as done in Africa. Licorice dolls dressed in the height of African style made excellent natives. Animals were made of cardboard and trees were made of long strips of brown paper wound around a pencil, the edges of the paper being clipped to represent the bark of palm trees, and fringed green paper made lovely palm tree tops. To make more ground space, two boxes were fastened together and the sky omitted.

A cotton field is a project easily correlated with geography. Bunches of cotton may be placed on the ends of twigs to represent cotton bolls. The twigs may be placed in spools or stuck in plasticine to make them stand and may be arranged in rows. Clothespin people with small sacks on their backs for picking cotton may be placed between the rows, and twigs make good baskets into which to empty the small sacks of cotton, while carts and animals may be constructed from cardboard. The bales may be made of gunny sacking stuffed with paper and tied in the same manner as real ones.

One interesting class problem was an Eskimo scene worked on a shelf. Icicles of plain white paper hung above the shelf, while icebergs of cardboard covered with cotton and glittering artificial snow floated along the shelf. Here and there were bits of land made of the cot-

ton batting and crepe paper. Eskimo houses were made of plasticine covered with cotton or cardboard covered with crepe paper. Near the shore hung the strings of paper fish strung on twine hanging between two poles. Dogs, polar bears, seals and peanut people covered with cotton appeared now and then, while behind it all blazed the Aurora Borealis. This is a splendid lesson on Eskimo life, and a good opportunity to study the northern lights.

Much of our paper is obtained from old wall paper books. The children also love to reproduce these homes on the blackboard. We found a nine-inch border at the top of the board does not interfere with other work. This frieze could be divided into sections, each section representing a country, and this could be left indefinitely.

The development of this method has been a source of pleasure. We first worked it out with our County Normal students in an endeavor to demonstrate

a plan whereby they could create without much expenditure of time and with limited materials at hand. Some of our students were able to give a few minutes directed work on Friday afternoon. Many others were successful by giving a few minutes helpful criticism before school as work came in and keeping good examples always before the children. A nearby town may be glad to give you examples of children's work. A child is proud to have his work chosen thus. We have never failed to have such calls each year, and only last week one of our grade teachers took several examples of miniature homes to the geography class at the State Normal School, the teacher having advocated such methods.

The materials so necessary for this work and often difficult to get in the city are particularly available to the rural teacher. The materials most used are straw, long grass, twigs, stones, gunny sacking, moss, and other things that only Nature herself can supply.

Modern Elementary Design

KATHRYN I. YOUNG

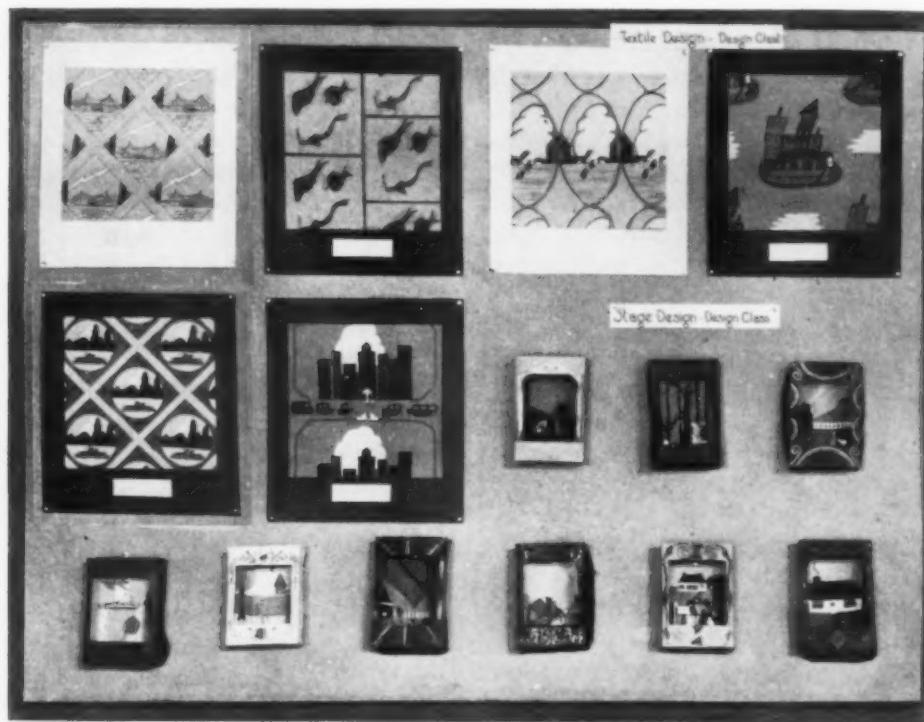
Supervisor of Art, Hastings-on-Hudson, New York

TEXTILE designs, all "Impressions of New York," and original stage designs have been successfully carried out in the elementary design classes of the Hastings-on-Hudson High School. The pupils have gradually broken away from the age-old ideas and problems and have developed originality and taste which is surprising.

For the textile designs in the illustration, each pupil chose his subject and

made several different designs. The one that was the most unusual in design and had the best possibilities for color was drawn, inked, and painted on a neutral-toned paper. Each design has a name—perhaps if you look closely you will find "Subway and Elevated Steps," "New York Harbor," "East River," and "Aquarium" among them.

The stage designs are original, the ideas being taken from a play or a story



DESIGNS ON TONED PAPER BY STUDENTS OF KATHRYN I. YOUNG,
SUPERVISOR OF ART, HASTINGS-ON-HUDSON, NEW YORK

the pupil had read. The drop-curtain was designed first and the characters drawn. The color scheme takes careful consideration to gain the desired effect. The stages were made of 9- x 12-inch construction paper in either black or a neutral tone of some color. The design

on the front of the stage should correspond in some way to that of the settings. Some of the stage designs in this group are from "Robin Hood," "Romeo and Juliet," "The Old Woman Who Lived in a Shoe," and "Treasure Island."



An Art Museum in Miniature

VANETTA BEVANS BISSELL

Art Instructor, Public Schools, Kalamazoo, Michigan

AT A GLANCE, one would wonder what Confucius had said that could aptly apply to an article dealing with art lessons; and that shows how little you know about Confucius.

I know still less, but I have collected a few of his gems of wisdom, and this is the one to which I refer: "Take heed of the things that give a man pleasure, for how then can he hide from you what he really is."

Perhaps one of the reasons why art teachers came into the world is to fill the minds and hearts of their pupils so full of love for beauty that there will be less room for unlovely things. My pupils are not old enough to be blasé, and they are attached to our pretty art room.

We are fortunate enough to possess many beautifully-colored reproductions of masterpieces, large enough to be enjoyed all over the room. It always

gives me pleasure when a murmur of protest runs through the class as we begin to take down the pictures we have been studying.

It is heartening to find that even the little third-grade children are impressed by their beauty, as this incident shows: An acquaintance entertained small Portia who was scarcely seated at luncheon before a beautifully-reproduced landscape caught her attention. Her face lighted up, and she said with the assurance of the connoisseur, "I think that is a Corot." Her hostess asked her if she had ever seen it before. "No, but I have seen 'Dance of the Nymphs' and our art teacher told us that Corot loved to paint in the early morning, and his pictures are soft and misty; so I think it is his,"—and it was.

One day a mother visited us and said, "We entertained guests at dinner recent-



A MINIATURE ART MUSEUM MADE BY SIXTH GRADE CHILDREN OF VINE STREET SCHOOL, KALAMAZOO, MICHIGAN; UNDER DIRECTION OF MRS. VANETTA BEVANS BISSELL

ly, and wandered into the discussion of artists and their pictures. The 'Angelus' was mentioned, and no one could recall who painted it. Presently my son, Jack (who is the size of the proverbial pint of cider), informed us that the 'Angelus' was painted by Millet. I was so proud!"—and so was the art teacher.

Apropos of pictures, I am such a firm believer in correlation that I sometimes correlate with myself. It happened that the subject of home furnishing followed picture study, and the teacher and the 6Ax class decided that this was the psychological moment to stimulate interest in our city's young Institute of Arts, and correlate with picture study by furnishing a miniature art museum.

Never have we joined in such delightful, all-engrossing work. Work! A very poor term with which to describe our efforts, when pupils by the dozen came back to the art room at the close of school, and begged to continue their fascinating project.

Our museum was built of beaver board, five feet long, twenty-seven inches deep and twenty-one inches high. Strips of wood two and one-half inches wide were used for backing the edges of the three walls and the floor to give strength. The manual training man was responsible for this. All parts are separate for convenience in transportation, and fasten together with strong hooks and screw eyes at the back.

With interior oil paint, three boys decorated the walls a light buff, about a square foot at a time; then while the paint was still fresh, it was stippled with a warmer tone of buff paint into which whiting had been stirred to give the modern rough finish. When the final touches had been given we stood back

and admired the softly mottled walls, not too rough, tones not too far apart.

We had procured miniature colored masterpieces from New York and colored postcards from aboard. Our largest pictures were taken from masterpieces found in magazines. These were trimmed smaller. For instance, Van Dyke's beautiful picture of Marie Antoinette and her children was divided into two portions, and each trimmed smaller, the queen and her daughter forming one picture and the son another.

Great was the enthusiasm when the class was told that they were to be taught to make gesso frames. They worked in pairs—sawing, hammering, gessoing, gilding, antiquing—all in a spirit of friendly rivalry—and were highly elated when visitors wished to purchase their finished products. Most of the frames were colored to harmonize with the pictures; but Fra Angelica's "Angels" and the "Madonna of the Chair" were left bright "Gold" like the old time originals.

The public library and art magazines were browsed through for suggestions as to furnishings for the art gallery. We went back as far as the sixteenth century for carved Italian cabinets, chests, and seats. These were designed to a scale of two and one-half inches to the foot and made by the boys in their wood-working shop time. Then in the art room the carving was done on each piece by covering the portion to be decorated with gesso which, while wet, was carved with the appropriate pattern. The floor candlesticks were made of three button molds, a dowel pin, and a square base—plus gesso. With oil color everything was made to look as if centuries had aged them.

One of the clever girls, recalling our townsman's priceless old parchment volumes dating back to the time when every book was hand-made by some devoted monk, illuminated a small replica of one for our museum. A lad, fired by her enthusiasm, begged to make the reading desk upon which it is chained, as were the precious ones of ancient days.

Many of the class had visited Chicago Art Institute and felt that our institute would not be complete without a bit of sculpture.

Proctor and Gamble must have de-

clared new dividends after the mad rush for Ivory Soap. The best of the carvings grace our museum. The small bust of Venus de Milo grew under the fingers of a little girl who is particularly clever at figures.

And now we needed but a silken scarf lovely enough to throw over one end of our carved chest. The coloring must be our own, so the class learned the fascinating art of tying and dyeing.

At last the museum was finished—the "swan song" of this adorable class, who as I write are treading the classic halls of the junior high school.

Castles for the Fish Bowl

PHIOMENE CROOKS

Duluth, Minnesota

IT HAS always puzzled me what to give the children to do who first finish their clay bowls. Other work is almost impossible in a classroom where even a few are working in clay. During one of my class periods one little boy who had long since finished, asked permission to make a castle for his mother's gold-fish bowl. I consented, and was agreeably surprised to find a well-made one finished at the end of the class period. However, it wasn't of much value unless we could arrange some way of preparing it for the fish bowl. Not long before, I had been reading Mr. Lemos' book on "Color Cement." From it, the idea came to apply a thin coating of cement to the castle. One of the children brought a small sack of it to school,

and we experimented for a few days. We discovered that by adding a small quantity of green or blue ink to the newly mixed cement we had a lovely medium. The castle was treated to a coating of green cement. While this was still moist, we stuck colored stones into the cement, thereby adding to its beauty.

Another suggestion given by a child in the same class was to make roses and leaves from the clay and add them to the bowls. I had brought a piece of Italian pottery to school. The idea probably came from that. We shaped five petals from the clay and fitted them together. Leaves were next made. The flower and leaves were placed on the bowl. They added to the attractive appearance of the pottery.



WAVE AND SAIL MOTIF RHYTHMIC REPEAT. THESE DESIGNS WERE WORKED OUT IN COLOR, AND EMBROIDERED OR APPLIQUED ON NATURAL COLORED LINEN FOR TABLE SCARFS BY THOSE WHO WISHED TO APPLY DESIGNS TO MATERIALS. FROM NELLIE A. DUBOIS, ART INSTRUCTOR, CLOVERSVILLE, NEW YORK

The School Arts Magazine, May 1928

The Land of Nowhere

ORIGINATED AND PRESENTED BY

RHODA G. FOWLER

Art Instructor, Public Schools, Norfolk, Virginia

HUGHES MEARNS says it is to children "we must go to see the creative spirit at its best; and only to those children who are in some measure uncoerced."

As an art instructor for many years the writer has observed that the young child is ever eager for new ideas and experiences and if the opportunity is given, without interference, real creative thought may result. With this idea in mind the following experiment was made with five classes of fourth-grade children. The results were best in a 4B Grade of the James Monroe School. This class had been allowed freedom in many ways and had initiative. In this classroom one day I asked the children if they would like to take a "make believe trip" to a strange country to see animals that were unlike any that had ever lived.

At once eager faces showed interest and perfect attention. The children were to sit very still, with closed eyes and to picture queer beasts, which would come from nowhere to enchant the eye. Then came the intense moment when we must express ourselves and pencils could not work fast enough to give form to these mental pictures. Giggles of delight over the work were frequent and the class grew excited over the "Bluchey" (No. 1) with six legs, orange in color with black spots. The "Six-legged Crossbody" (No. 2) with turtle-like head. "The Laughing Wig-

gily Saw" (No. 3). "The Punkamunk from Mars," and many others.

These first sketches were done with pencil and crayon on paper 9 x 12 inches, then copied on large sheets of bogus paper and painted with tempera, which was a further delight as the class had not used this material before. Soon, wonderful gay-colored beasts were striding along in a border across the blackboard, and the Land of Nowhere was inhabited!

The next step was to draw and paint the landscape, the people and their homes, which was developed by these questions, written on the blackboard. Where is the Land of Nowhere? How did you get there? What did the people look like? What kind of homes did they live in?

The answers are found in this story, composed by these little fourth graders under the direction of their classroom teacher, Miss Altie Chapel.

THE LAND OF NOWHERE

We are going to take you to the Land of Nowhere. You shall see many curious things and we hope you will enjoy yourselves.

You will not find the land on any maps, because it is a land situated in our imagination. Some of us will sail there on clouds, others will fly there on strange birds, and a few will be blown by a breeze or drift along on a star by the "Milky Way."

Don't be frightened by the strange animals and people for they won't hurt you. If they try to do so we will spread a net made of butterfly wings over them.

The colors in this land are carefully chosen from the rainbow.

The homes may seem odd, but they are quite natural to the people of nowhere. Let's all get ready. "Here we go!"

We think the project is justified by the results shown in these drawings. All show imagination and originality. Spaces are well filled and there is a balance of shapes, color and value.

Notice the pure imagination shown in Bernard's "Rufbuf" (No. 4), the filling of the space and balance of values. He made many drawings showing a strong feeling for design.

I was amazed at the nice balance of color in Elizabeth's "Cross Word Puzzle Snake" (No. 5), as the drawing had been confused before it was painted.

What delightful humor Josephine displayed in the "Laughing Wiggly Saw" with his "hee haw" (No. 3).

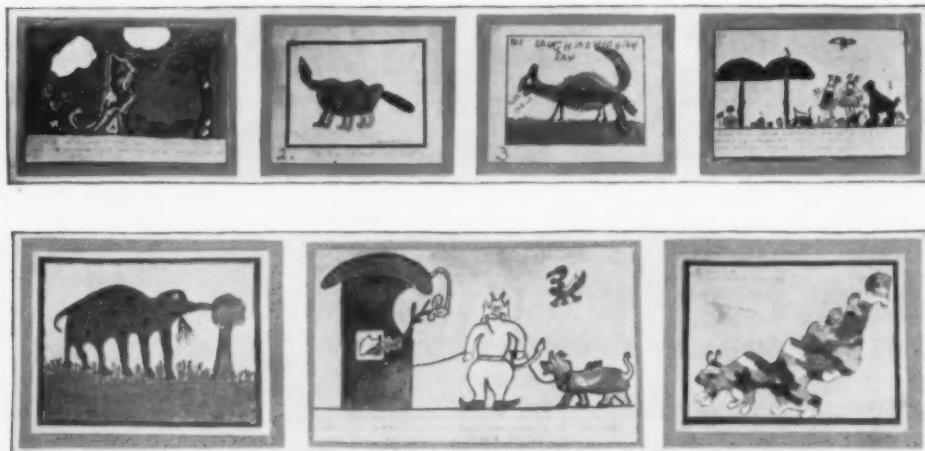
The drawing of the house and people like "peppermint candy" (No. 7) seemed doomed to failure when Elizabeth

started to paint a vivid orange background, but we said nothing and walked away until called back by Elizabeth who displayed a remarkable piece of work for one so young. Unfortunately the photograph does not show the vivid coloring.

A book of adventures in the Land of Nowhere was started but interrupted by other school work.

There is a freedom in this project that thrilled the children and they never tired of it. The possibilities seem limitless and why not, when "this is a land situated in our imagination."

We would be delighted to have others try out this project and to report the results through THE SCHOOL ARTS MAGAZINE, where so many of us seek and find inspiration and help in our endeavor to free the creative spirit which should be the birthright of every child.



ANIMALS INHABITING THE LAND OF NOWHERE: 2, "SIX LEGGED CROSSBODY." 3, "LAUGHING WIGGLY SAW." 4, "THE PUNK-A-MUNK FROM MARS." AND "THE CROSS WORD PUZZLE SNAKE." FROM STUDENTS' DRAWINGS IN THE PUBLIC SCHOOLS OF NORFOLK, VIRGINIA, RHODA A. FOWLER



CUT PAPER TRAVEL POSTERS BY THE STUDENTS IN THE PUBLIC SCHOOLS OF
MINNEAPOLIS, MINNESOTA. BESS ELEANOR FOSTER, SUPERVISOR OF ART

The School Arts Magazine, May 1928

Japanese All-Over Patterns Used in Geography Booklets

JENNY H. BANNISTER

Art Teacher, Milwaukee Public Schools, Milwaukee, Wisconsin

SOME of the principal aims of the teaching of geography, as given in the "Tentative Course in Social Science Studies," are to relate the work to other school subjects more and more definitely, to inculcate a spirit of wonder and reverence for the nicely adjusted balance of nature, to teach a sincere affection for geography that will extend even into the child's leisure.

In order to carry out these aims, the study of Asia was taken up in such a way as to give the pupils more than bare facts. The children first became interested through a story read to them about silk raising. A composition was written with this industry as the subject. This led to interest in the other products of Japan, so product charts were made. Other compositions were written and many talks on the government, industries, and manners and customs of the Japanese people were given.

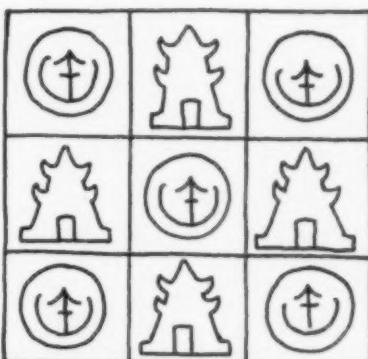
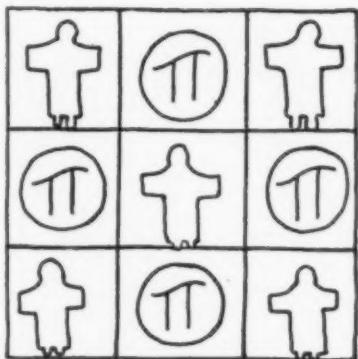
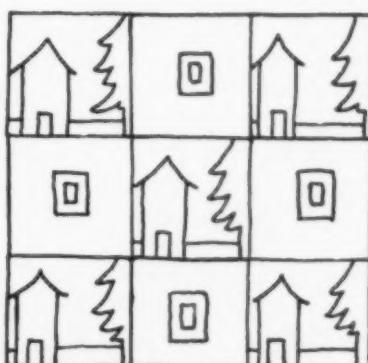
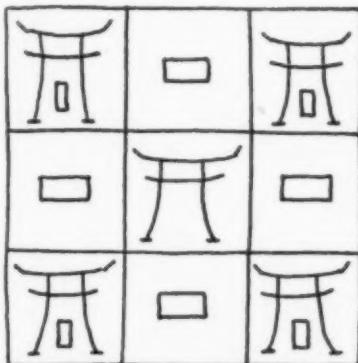
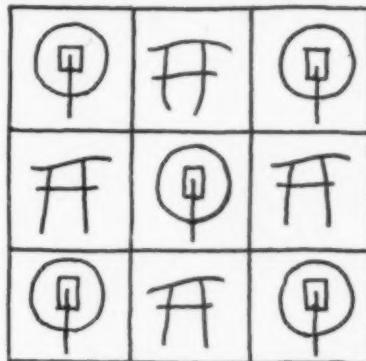
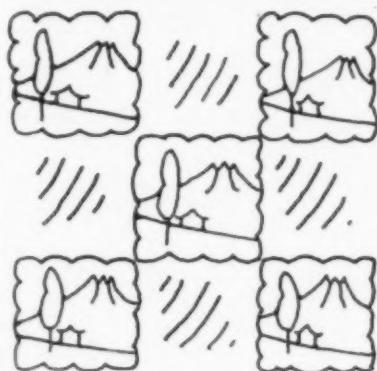
The art of the Japanese was first touched upon when some pupil mentioned the fact that Mount Fujiyama, the sacred mountain of the Japanese, was generally shown in all Japanese landscapes. The class looked over our collection of pictures and through various geography books and found this to be true. Consequently many objects of Japanese art were brought to class by the children; a bronze Buddha, a kimono, some chinaware, a fan, and some sou-

venir cards, all actually from the Orient.

Finally, during an art period, when the class was engaged in making case-covered notebooks, it was suggested that we use the various covers for our charts and compositions about Asia, Japan in particular. The pupils decided that linings decorated with all-over patterns would be prettier than plain paper. Considering the contents of the books, Japanese motifs were looked up and used. The teacher used "Japanese Art Motifs" by Maude Rex Allen to help the pupils. The pupils also made observations of Japanese art at the museum. The use of symbols in design by the Japanese was discussed. The meanings of the different symbols, such as the symbols for longevity and happiness, and the story of the Torii or gateway, were told to the children and discussed.

Each child worked out a sheet of various patterns. Some used a Japanese coin as a basis, others Japanese letters, still others the symbols and the Torii. In making the designs, space filling and conformity to the outer lines was taken up. Color was also considered.

Each child chose his best design and used it for the lining of the booklet. The next step was to decorate the outside of the notebook. This included cut letter work, space filling, design and color work.



JAPANESE ALL-OVER PATTERNS USED IN GEOGRAPHY BOOKLETS, BY JENNY H.
BANNISTER, ART TEACHER, MILWAUKEE PUBLIC SCHOOLS, MILWAUKEE, WISCONSIN

The School Arts Magazine, May 1928

Vitalizing History Through Art

S. E. E. HAMMOND

Assistant Supervisor of Art and Hand Work, Springfield, Massachusetts

A WONDERFUL opportunity is given the Art Supervisor to vitalize the school work when the sixth grade class is studying medieval Greek and Roman history. The method described below was worked out at Horner Street School, Springfield, Massachusetts.

A talk on how our lives now are influenced by what these people have done and how they have lived, paved the way for a supervised visit to the museum, where, when the pupils saw and as one little boy said, really handled some of the things made so many years ago, the old Greeks and Romans became to them real, living people. Their interest was secured.

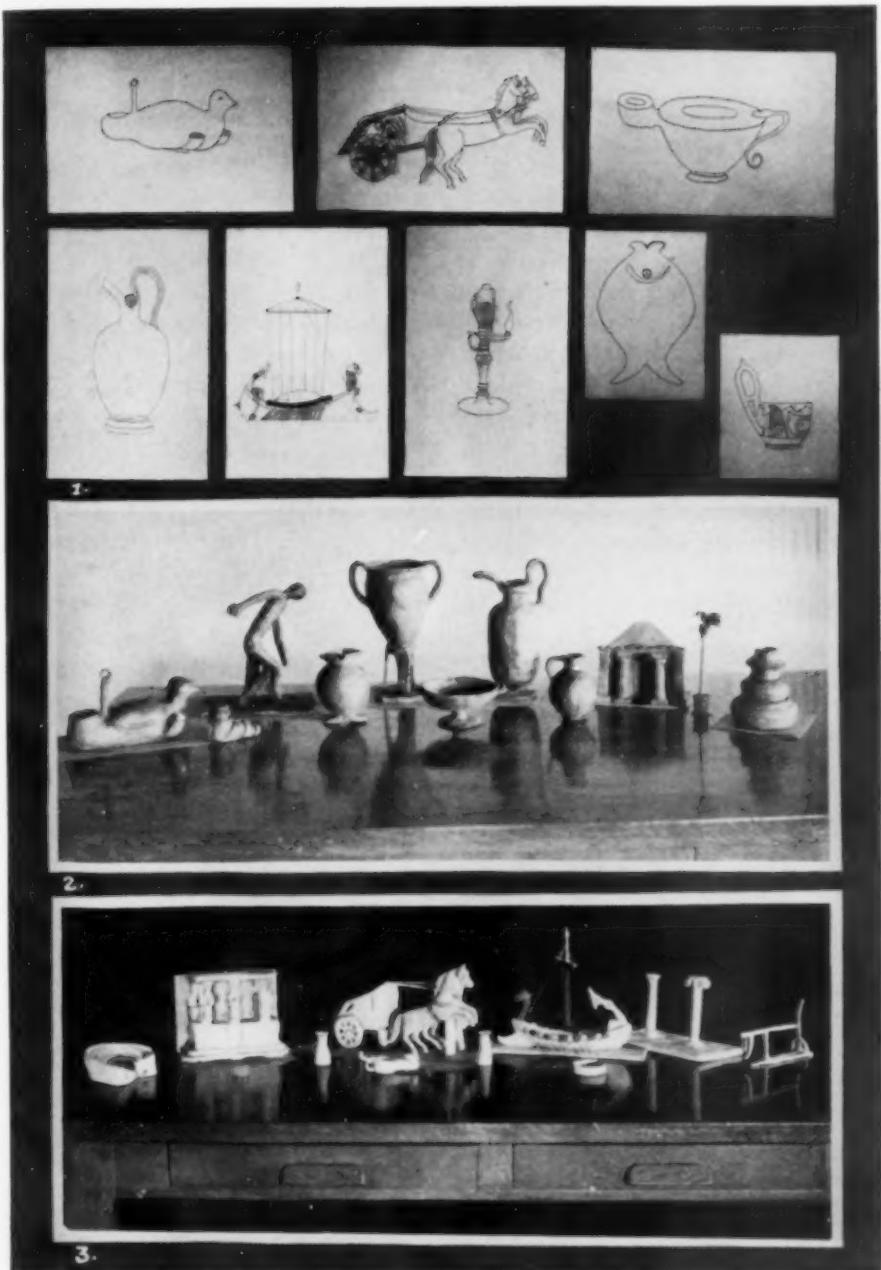
It was interesting to notice how soon after this visit the children began to bring in pictures and articles gathered from newspapers, advertisements, magazines, postcards, and even some from the private collections in the home. As the interest increased, it was not an uncommon thing to hear a child say, "How queer that just now so much is printed about what we are studying." A number of pupils made repeated visits to the museum and library and brought back not only their own sketches but pictures from the loan exhibits. They were beginning really to live with these medieval people.

The class now asked that their art work might be along this line. The problem not only gave an ideal condition for inspirational group work but also gave full play for the individual child's

self-expression of his initiative and interest. Each chose whatever was of most interest to him and developed his work along that line. Some were more interested in architecture; others in sculpture; some in vases; others in borders; some in boats; others in war weapons and so on.

Drawing, paper cutting, modeling and construction work were used in expressing their ideas. First, drawings were made of the subject chosen. The child used pencil, colored crayon, ink, or water color as he wished. A few of such drawings are seen in illustration No. 1. Here and in the work that followed in plasticine, the child's initiative and ability to overcome difficulties was strongly developed. Two boys were interested in a chariot they saw in a frieze at the museums. They had little difficulty in representing the chariot but the prancing horses gave them their problem. One morning a candy horse appeared on one of their desks. When they had an opportunity to work on the drawing, they set up the candy horse for a model. The success they attained may be seen in the picture. The handling of the brush and pencil and the principles of perspective are easily mastered when one has such an incentive for learning.

When the children saw the queer vase forms and learned of their queerer uses, they were anxious to express some of these forms, through drawing, paper cutting, and plasticine modeling. The



MEDIEVAL GREEK AND ROMAN HISTORICAL STUDIES BY STUDENTS OF S. E. E. HAMMOND,
ASSISTANT SUPERVISOR OF ART AND HANDWORK, SPRINGFIELD, MASSACHUSETTS

The School Arts Magazine, May 1928

realization of the beauty of the curve, the feeling for proportion, and the choice of decoration to be applied to a given space, developed through this work must leave its impress on the life of the child.

The interest in the drawing turned to joy in the use of plasticine. In modeling, however, the children soon discovered an inner support was needed for many of the objects. How to plan for this gave each his individual problem. The building of the amphitheater seen at the extreme left of the picture of the plasticine group, No. 3, called for the greatest amount of planning, thinking, and experimenting. After a number of unsuccessful attempts, semicircles of wood were sawed out and glued together to make the tiers of seats. The Greek

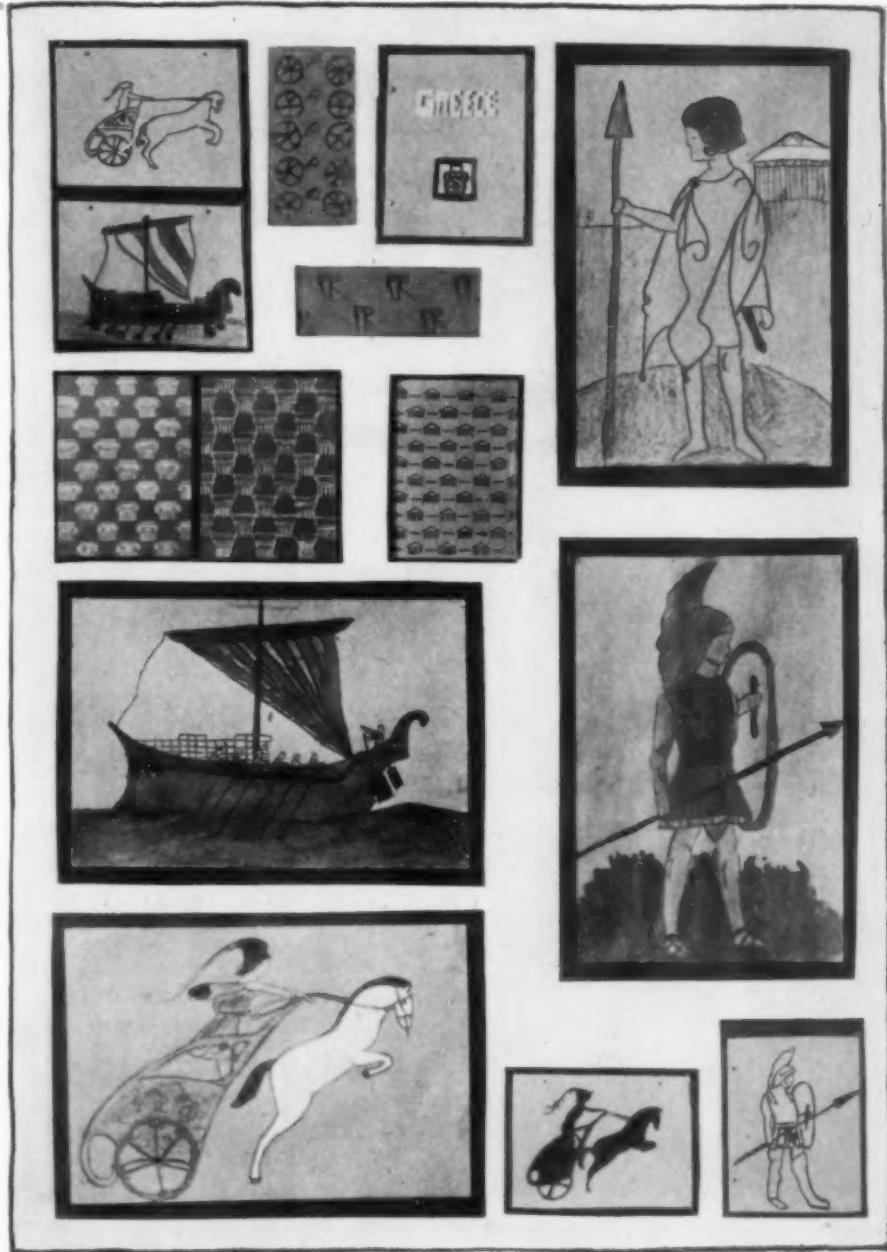
theater became an actuality. Even the sundial took its place.

While the galley seen in the picture, No. 3, is the product of one boy's work, the development of it was of absorbing interest to the entire class. The boy made the sail of a piece of white muslin, stitched the hem on the sewing-machine, put in the stripes with wax crayons, and pressed it with a warm iron to blend and set the color. The ropes really worked through the tiny pulleys which were cut from soft wood.

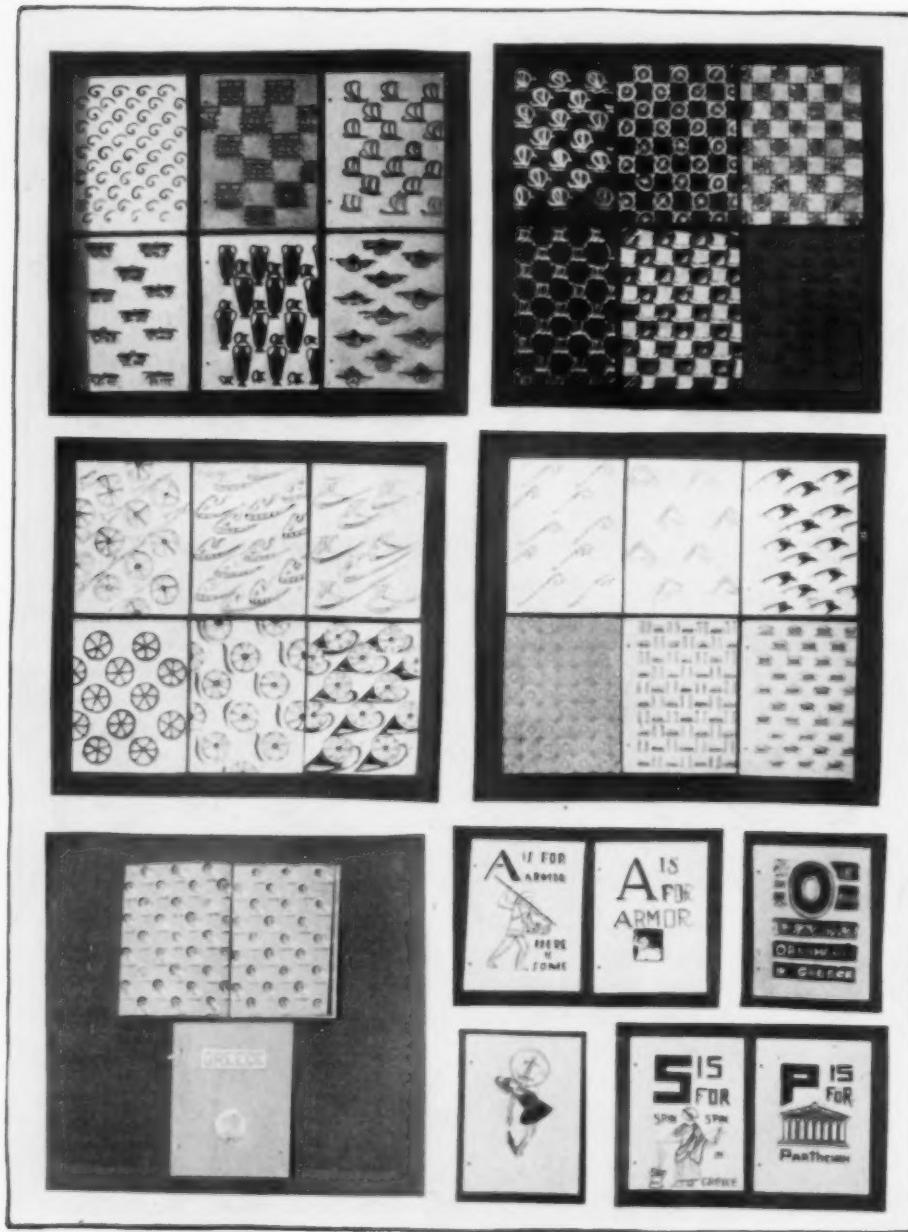
The desire for a folio to hold their drawings led to the use of Greek and Roman designs as motifs in making border or surface patterns for the decoration of their covers—a fitting close for an enjoyable and inspirational problem, which had put life into medieval history.



TWO VIKING POSTERS BY MINNEAPOLIS,
MINNESOTA, PUBLIC SCHOOL CHILDREN

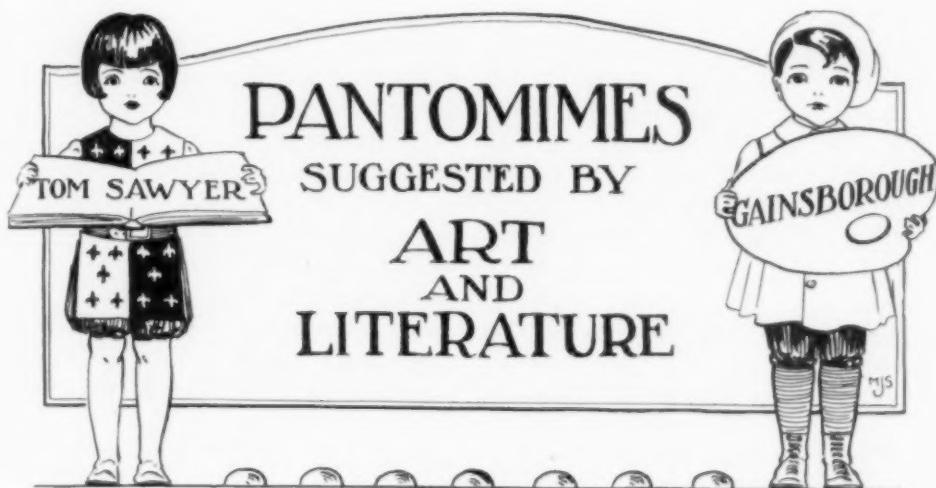


GREEK COSTUME STUDIES AND OTHER CHARACTERISTIC GREEK MOTIFS. WORK OF THE STUDENTS OF JESSIE TODD, UNIVERSITY OF CHICAGO ELEMENTARY SCHOOL, CHICAGO, ILLINOIS



ALL-OVER PATTERNS MADE FROM VARIOUS GREEK MOTIFS. ALSO BOOKLET COVER AND SAMPLES OF AN ILLUSTRATED ALPHABET. FROM UNIVERSITY OF CHICAGO ELEMENTARY SCHOOL. JESSIE TODD, ART SUPERVISOR

The School Arts Magazine, May 1928



MARGARET J. SANDERS

Art Teacher, Troup Junior High School, New Haven, Connecticut

PANTOMIMES for instruction or entertainment make a novelty in the school program. The subjects chosen may be widely different, but the pantomime has several advantages over the play or tableau. For example, no spoken "parts" need to be found or composed—nothing will be lost to the audience through indistinct speech—and the pupils, I find, free from the self-consciousness of speaking, put a great deal of action into their characters, ably assisted perhaps by their observation of the "movies." The more exaggerated the action, the better. Compared to tableaux, pantomime action takes longer, tells a story, and requires less coaching and equipment, since no frame or curtain is needed.

Attention may be well focussed by the use of a row of strong footlights at the center of the stage. A simple setting can be improvised by portable blackboards covered with draperies, and two

screens placed slightly forward, on each side, leaving a small opening through which properties may be thrust if the stage has no curtains. Continuous music of an indefinite character is essential.

In performing "Famous Children of Literature," the names printed in three-inch letters on book-shaped cards were displayed by a pupil after each pantomime, but for less well-known episodes they could be shown beforehand. The simplest of costumes were required for the scenes chosen, Bo-Peep, Knave of Hearts, King Arthur, Benjamin Franklin, and Tom Sawyer, which was acted as follows:

TOM SAWYER

Cast: Three boys of uniform size.

Costumes: Worn or ragged clothes.

Properties: Pail of whitewash, brush, large board to represent fence, apple.

Action: Tom enters slowly carrying pail and brush, sighs, unwillingly starts to whitewash the fence, then stops. Boy

enters merrily eating apple, stops to watch. Tom gets an idea, demonstrates gaily, and refuses until he is given the apple when other boy offers to paint fence. Boy whitewashes fence. Second boy enters, offers to do it. Tom, eating apple, shakes his head, but after being offered the contents of the boy's pocket, stops the first boy, and gives the brush to the second boy. This is continued several times, Tom accepting articles in payment each time.

For a program on artists, the following episodes are suggested, the name cards being cut in the shape of a palette.

GAINSBOROUGH

Characters: Small boy, Gainsborough two large boys.

Costumes: Gainsborough in smock, farmer in overalls, tramp in tatters.

Properties: Branch of pear tree hanging over wall.

Action: Tramp enters, starts to pick pears. Boy enters and protests, is pushed roughly to one side by tramp who steals all the fruit, then runs away. Gainsborough in the meantime, pulls pad out of his pocket and quickly sketches.

Farmer enters, sees fruit gone, becomes angry, accuses boy, but boy shows him picture he has just drawn. Farmer takes it and runs after tramp, returning with him in custody. Pats boy on shoulder and returns sketch.

GEORGE INNESS

Character: One tall boy.

Costume: Man's suit (beard).

Properties: Small blank cardboards, large colored picture of mountain hanging on a wall covered by a screen. Carries palette, brush and small easel.

Action: Inness sketching at easel. Suddenly thunder (on the piano) and lightning (electricity flashed on and off). He looks all around him, runs backstage. Screen is moved aside, lightning stops. He looks around for canvas, sees several small ones, rejects them, seizes picture from wall, and paints storm picture right over it.

These suggestions for pantomimes can be worked out in many different ways in more or less detail, and unlimited possibilities for this type of entertainment are provided in history and fiction dealing with child characters.

Mother O'Mine

Loyal and kind to me,
Never forgetting;
Helping in every way,
Never regretting;
Thinking the best of me,
Bighearted, fine;
Cheering me ever on.
Mother O'Mine.

Your work-hardened fingers
Are eager to do;
More than the little things,
I've asked you to;
You are so wonderful,
In my heart I enshrine
Your loving image,
Mother O'Mine.

—*Edith M. Martin, Ashland, Pa.*



Sail on. Jessie Flerry



Sailing. Editha Price



Aft Ward Ho! by Ade



A "Hot" Day. Margaret Aspinwall



High Seas. Alice Pashkovsky



Clouds. A. V. Johnson

SIX ETCHINGS OF TRAVEL BOATS DESIGNED, ETCHED AND PRINTED BY THE HIGH SCHOOL STUDENTS OF REEDLEY, CALIFORNIA, FOR THEIR HIGH SCHOOL ANNUAL, THE "PORCUPINE." A COURSE IN PEN AND INK PRECEDED THE MAKING OF ETCHINGS. LUCY F. WALKER, ART TEACHER



DECORATIVE WRITING AND ARRANGEMENT OF LETTERING. Prof. Alfred Erdmann, l'Ecole des Arts Decoratifs, and Adolphe A. Braun. Isaac Pitman and Sons, New York. Price, \$3.00.

This is an unusually attractive book convincing the reader of the importance of its content by the very form in which the book is published.

Attractive cover design, arrangement and choice of subject matter, the use of a great many fine plates, are in themselves undeniable arguments for the widespread use of decorative writing. The finest specimens of the work of ancient scribes and the best examples of the work of modern artists are clearly illustrated. The mediums and tools used in successful lettering are also discussed.

COMPOSITION. Cyril C. Pearce, R.B.A. Charles Scribner's Sons, New York. Price, \$4.00.

An analysis of the Principles of Pictorial Design written in an attractive way and explained by numerous diagrams and reproductions of good examples of pictorial compositions. The twenty chapters cover line, form and color composition and the book is one of the best issued on the subject.

TOYS EVERY CHILD CAN MAKE. H. B. Wright. Bruce Publishing Company, Milwaukee, Wisconsin. Price, \$1.60.

Contains complete directions for a variety of clever toys, simple enough to be made by younger students in the use of wood and practical enough to furnish them excellent training in cutting, sandpapering and accurate painting. The designs for the toys, automobiles, airplanes, circus clowns and animals, book ends, games, etc., are drawn 6 x 10 inches, a convenient size for copying and transferring to wood, the material being essentially intended as patterns for toymaking. Manual training teachers will find this book a solution to the problem of "something different" for the

young wood workers, and find toymaking as taught in this book training which will give children confidence to enter more difficult manual training work.

DESIGNING WITH WILDFLOWERS. Nettie S. Smith. Bruce Publishing Company, Milwaukee, Wisconsin. Price, \$2.50.

This is an attractively printed and bound book, containing many well drawn illustrations, a number being in color. Miss Smith presents her subject in an easily read and clearly explained manner and students and teachers of art, or anyone "in quest of the beautiful," will find the book a happy addition to their library.

GRAIN THROUGH THE AGES. Grace T. Hallock and Dr. Thomas D. Wood. Quaker Oats Company, School Health Service. Securable in limited quantity without cost.

An historical account written for Junior high school children of the growing of grains from the earliest days of farming to the present time. Numerous illustrations by Jessie Gillespie make the book attractive and a simple style of storytelling gives the book an added charm. The first book of its kind, "Grain Through the Ages," is a welcome addition to the school health library.

THE ESSENCE OF ARCHITECTURE. William Roger Greeley. D. Van Nostrand Co., Inc. New York, N. Y. Price, \$2.50.

A book of some 120 pages discussing the elements of successful architecture in a way that makes interesting reading even for the layman.

The author considers the arts and crafts very unitedly a part of architecture and his first chapter on "The Arts" is a good gospel for every craftsman or manufacturer. This chapter concludes by saying "We are only beginning to learn that if we must have machine made articles, they must depend upon the ingenuity and cleverness of the designer for their interest, and not upon being mauled afterward by a pseudo-artisan."



WILLIAM G. WHITFORD Chairman, Department of Education
University of Chicago

With Our Contributors

A Who's
Who
Among
Art
Educators



William G.
Whitford
is also
a
Master
Potter

THE development of the scientific tendency in American education witnessed the demand for able representation of art in this educational movement and has been met by the leadership of William Garrison Whitford. As chairman of the Department of Art Education and associate professor in art education at the College of Education, the University of Chicago, his efforts have been directed toward aligning art instruction in accordance with the principles and practices of modern educational theory and reform. In this task his contributions have been of out-

standing value. Not alone has his influence been felt in the specialized organizations of art education such as the Western Arts Association, Eastern Arts Association, American Federation of Arts, and the Federated Council on Art Education, but also through his industry has added prestige to art education in the eyes of such general bodies as the National Education Association, the Phi Delta Kappa, and the Committee on Standards for Reorganization of Secondary School Curricula for the North Central Association of Colleges and Secondary Schools. These educa-

tional activities, entailing initiative, organization, direction, and publication, have covered a wide and varied scope, including in publication alone educational measurement and testing in art, curriculum construction, historical surveys, investigations of administrative issues and general research in the problems of art education.

Professor Whitford's pioneer work in the detection and measurement of native ability in art by the identification or selection and pupil-performance methods has been the basis for the progressive experiments being conducted in that field. Not only has this investigation attempted an estimate of inherent art talent but has pointed the way also to the measurement of educational achievement in art on the higher grade levels.

Again, in the phase of curriculum reorganization in art Professor Whitford's work has been original and has stamped him as an innovator particularly in the junior high school field. While indicating the future possibilities of art education in the junior high school, however, Mr. Whitford has embodied as well a realistic grasp of the restrictions and prescribed limits of current achievement in elementary schools in his most recent work on the art curriculum for primary and intermediate grades.

The historical surveys conducted by Professor Whitford have provided a background and interpretation to present educational tendencies in art. An investigation of college credit towards degrees has defined the scholastic status of art as summarized in a bulletin of the Western Arts Association issued in 1923. Lastly, an article on "Research in Art Education," appearing in the January

1926 number of *THE SCHOOL ARTS MAGAZINE* outlined some of the major problems confronting art educators, and has served as a powerful stimulus to students and teachers throughout the country.

During the twelve years of service at the University of Chicago, Professor Whitford has exerted a powerful influence upon the course of present-day art education and on co-workers and pupils. His thorough knowledge and farsighted vision has inspired his students to aid in the advancement of art education. The technical and academic foundation layed during his Bachelor of Philosophy studies at Alfred University, followed by training in the Art Institute of Chicago, and the Master of Science researches at the Iowa State College of Engineering has given Professor Whitford a broad and sound basis for his endeavors. Combined with this basic training his experience as teacher in public schools, instructor at the Maryland Art Institute in Baltimore, as special instructor in Art Education at the California School of Arts and Crafts, Berkeley, besides his long term of professorial duties at the University of Chicago has provided a sturdy professional scaffolding upon which to build.

His handiwork in faience pottery has been on exhibit at the Annual Exhibitions of Applied Arts held in the galleries of the Art Institute of Chicago. As a final biographic note, mention should be made that in wartime Professor Whitford left his art work to join the United States Army from 1917 to 1919.

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